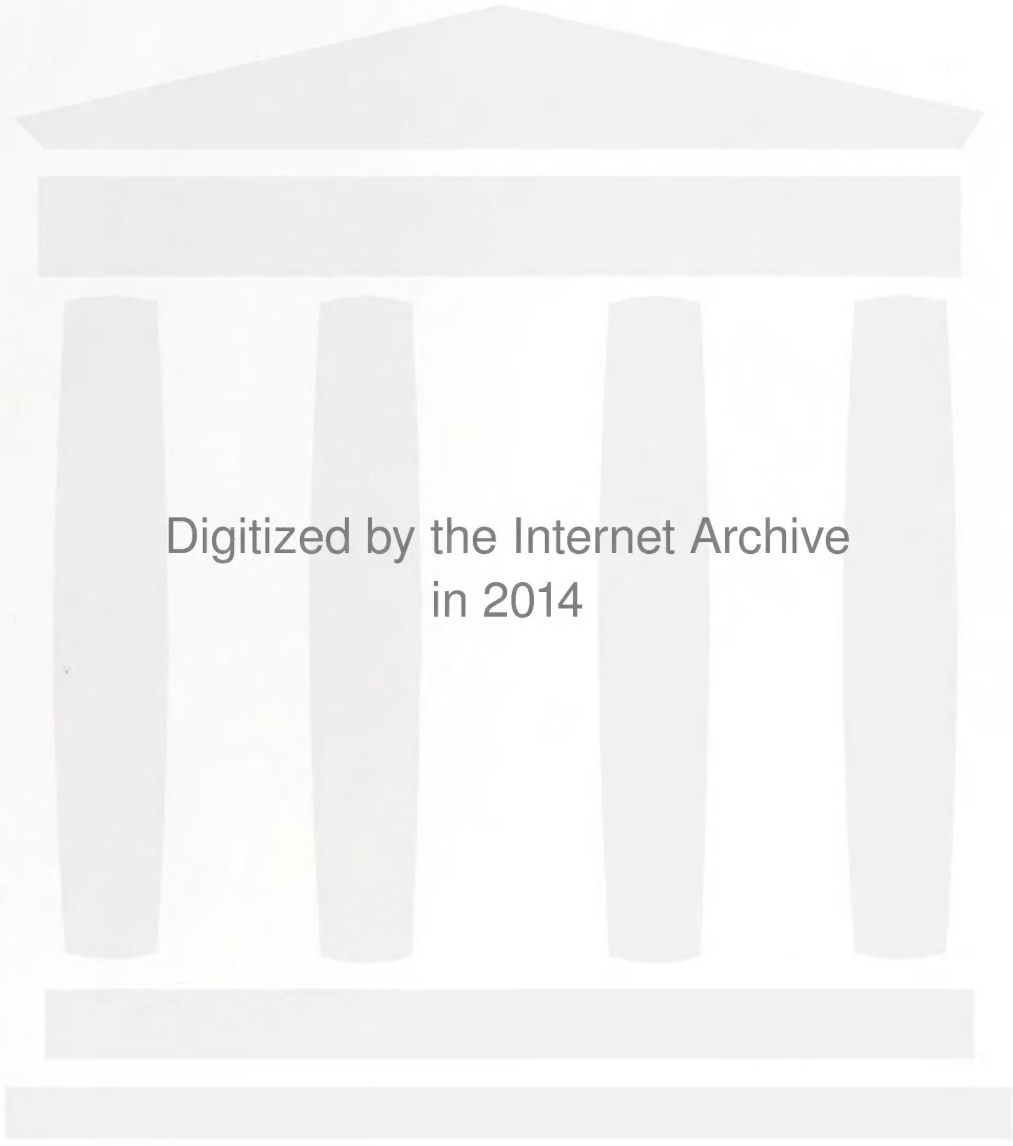
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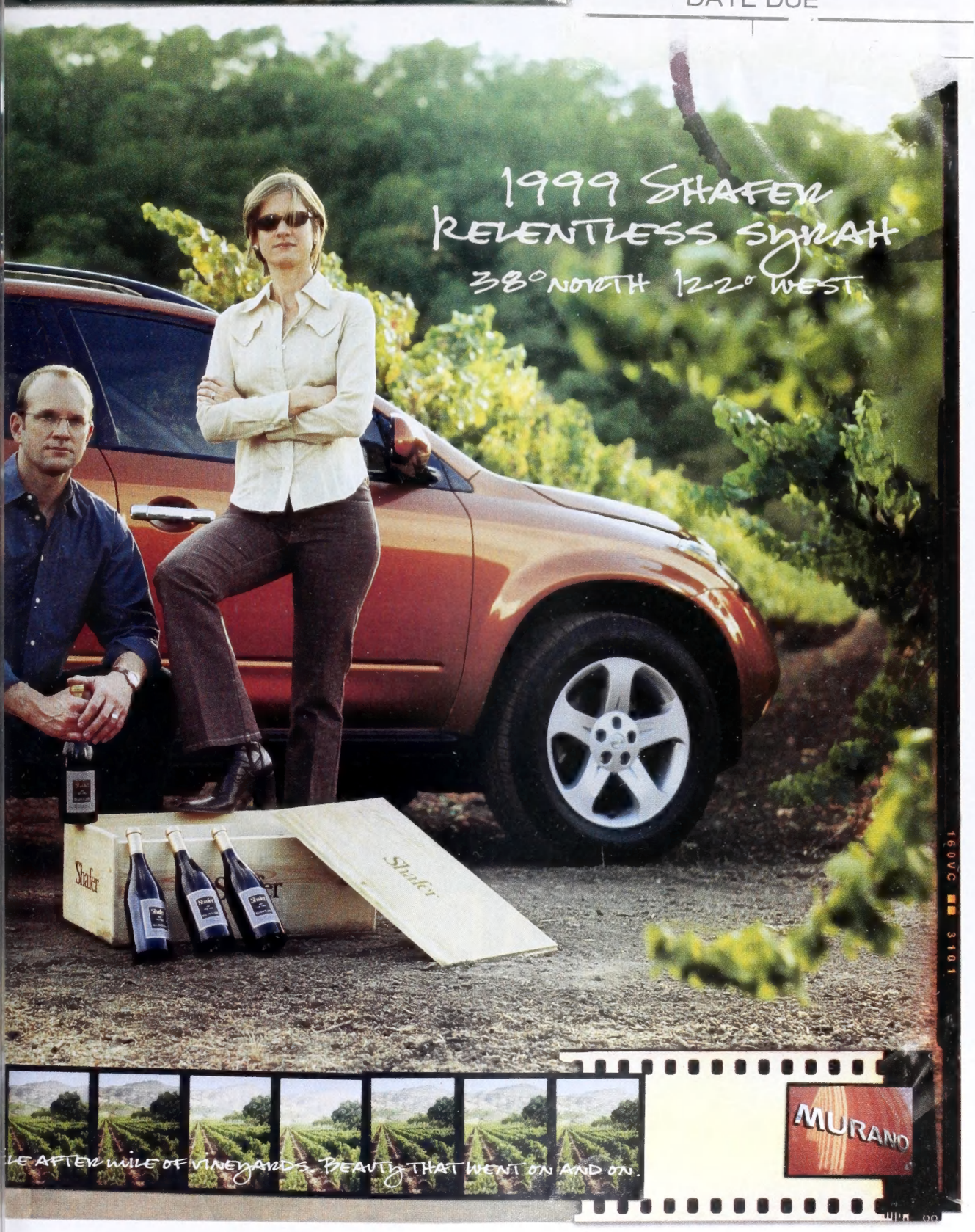


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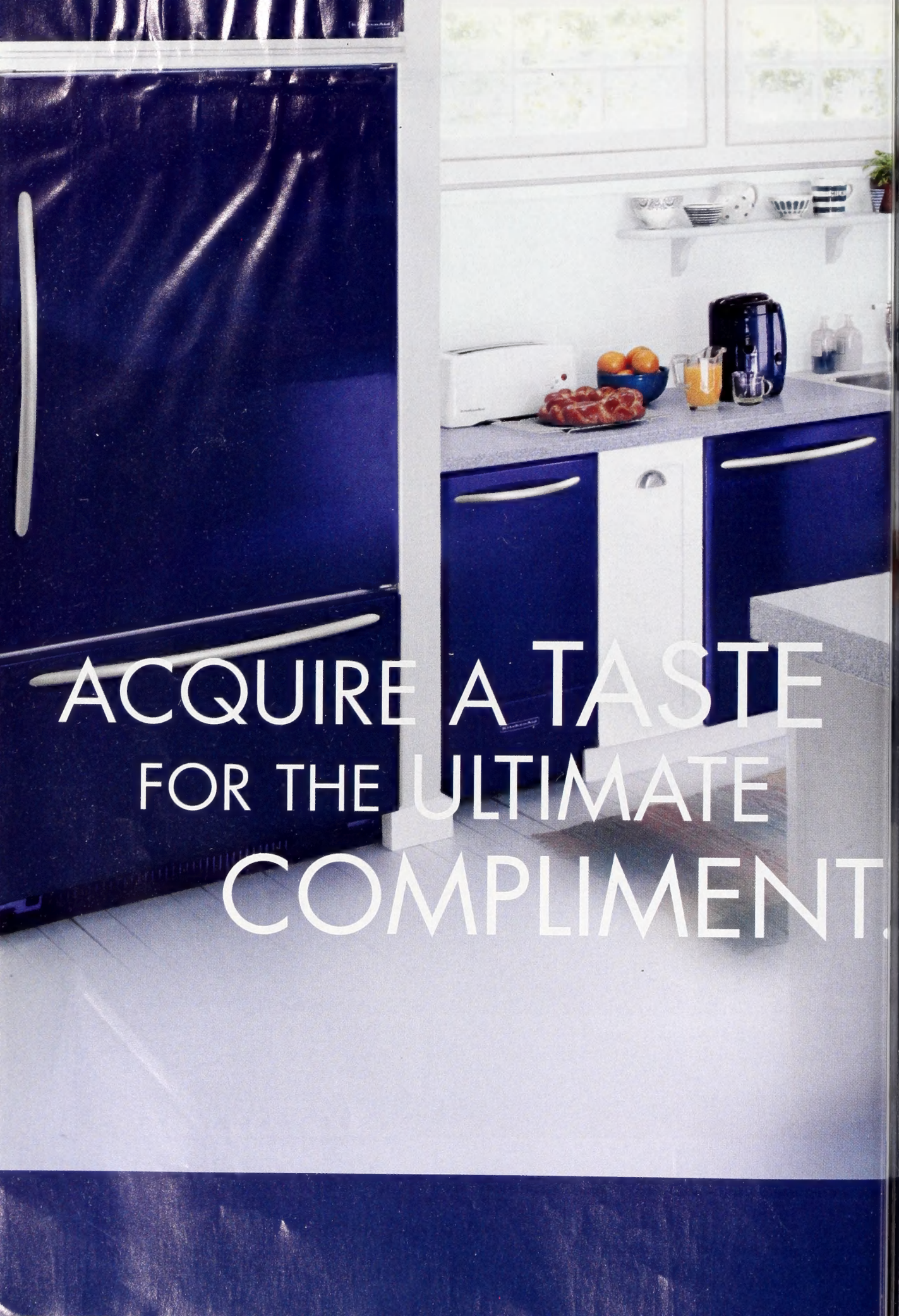
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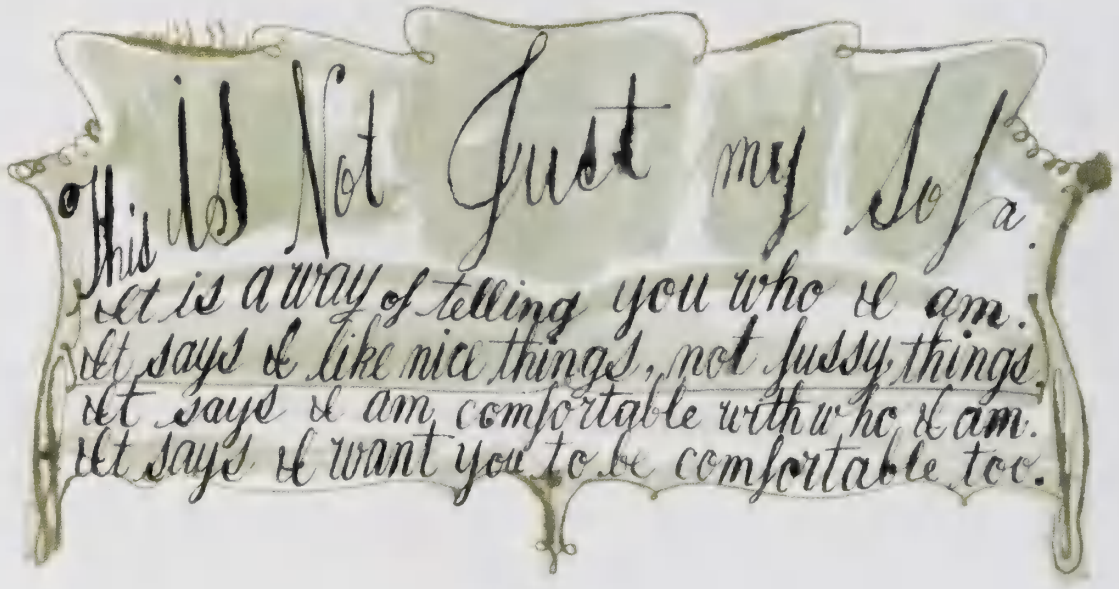


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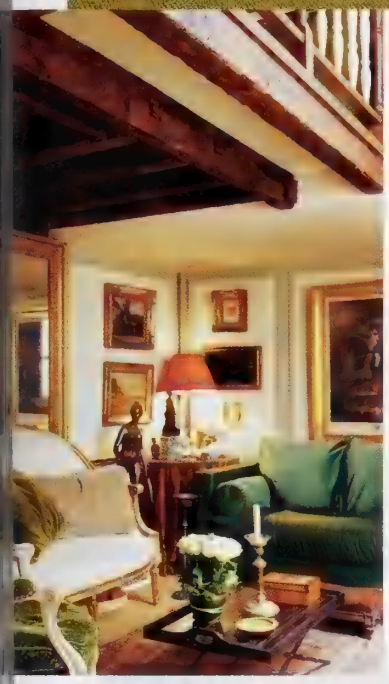
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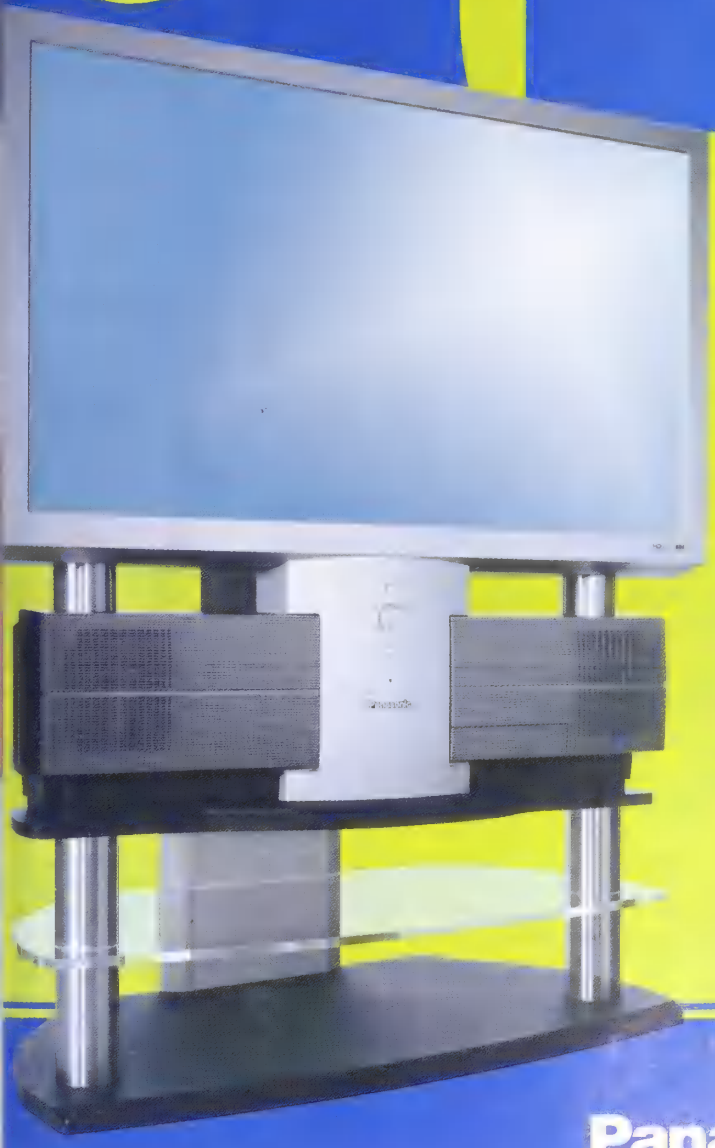
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Sledding at age six with my older brother Larry after a Southern snowfall.

I have this romantic notion of winter. What can be better than a roaring fireplace on a cold winter night? There is no particular reason why I should have become a cold-weather person. I grew up in the South, where the summers are long and hot and the winters short-lived. I suspect the reason I have an idealistic view of winter is because of my father, who has always had more than a passing interest in the weather and could get as excited as his four sons at the first sign of a snowfall, rare as they were.

I remember one winter storm when Dad fashioned a makeshift sled, hooked it by rope to the back of the car, and *slowly* pulled my brothers and me on it over the snow-covered roads. It wasn't nearly as dangerous as it sounds, and we survived without a scratch. In the decades since, I've always looked forward to winter's first flurries. Even here in Manhattan, a snowstorm can be magical against the backdrop of skyscrapers, especially at night. The problem comes the following morning, when traffic turns the snow to slush. And I can almost hear the whispers of my friends in the Midwest telling me that I might not have such a romantic take on the season if I had to endure their winters year in and year out, braving one blizzard after another.

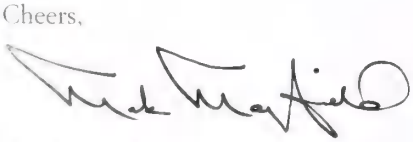
Nevertheless, it came as no surprise that in my recent search for a house in the New York area, I paid special attention to fireplaces. There are a lot of things I can live without, but a fireplace isn't among them. I have to have one. I've often said that as time and technology moves forward, none of us truly needs a fireplace. We have much more efficient sources of heat. But nothing can replace a crackling fire on a freezing night.

My children may not share my love of the cold, but they certainly know how to take advantage of it. My oldest kids, Matt and Stephanie—who are both in college—learned to ice-skate at a young age. My seven-year-old daughter, Madison, can zip across a frozen pond or an ice rink in a flash. My youngest daughter, Alexa, was just born a couple of months ago, so it's much too soon to tell whether she'll be as athletic as her sisters and brother. As for me, I can barely stay up on two feet on an ice rink. My kids, along with my wife, Monica, have taken turns literally holding me by the hand on the ice. I'm much bolder when it comes to sledding down a hill and generally making a fool of myself.

I have a sneaking suspicion that we're all in for a rather harsh winter this year, if for no other reason than last winter was so mild across most of the country. That's just another excuse to curl up with a good book or a magazine (this one, of course) and enjoy the warmth of a fireplace. After all, it's cold out there.



Cheers,



Mark Mayfield



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letters

Karsh Course

The eloquent mix of traditional and modern design featured in your November issue is exactly what I have been looking for in a magazine. I particularly enjoyed the article on T. H. Robsjohn-Gibbings, including the portrait by Yousuf Karsh, who lived in Ottawa for many years.

Roseanne Hill
Ottawa, Ontario

Fan Mail

My husband and I are thrilled to be clients of Alexandra and Michael Misczynski, designers featured in "The Next Wave" [October]. We recognized them as up-and-coming design stars and hired them immediately after our first meeting. They are great problem solvers with talent beyond their years. We look forward to seeing more of their work in *House Beautiful.*

Stephanie and Jere Hausfater
via e-mail

Manners Matter

I was thrilled to see a photograph of Albert Hadley included in your November "Editor's Page." Mr. Hadley's ability to incorporate the beauty of the past with a forward-looking point of view is something every magazine should aspire to. It's refreshing to read a magazine with such a firm commitment to great design.

Catherine LeDuc Hostetler
via e-mail

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contributors

Jean Bond Rafferty ▶

"Keeping up with six-foot-three Jean-Louis Deniot isn't just a question of matching his Brobdingnagian stride," says Paris-based writer Rafferty, who caught up with the strapping designer at his minuscule flat ("Tiny Triumph," page 44). A contributing editor of *Town and Country* as well as the Paris editor of *Metropolitan Home,* Rafferty has also written for *House & Garden, The Washington Post,* and *France* magazine.





◀Jonn Coolidge

"John Oetgen's injection of gra pattern and color in a traditi setting allowed me to approach project with a modern sensibil Coolidge says of the interior he ph graphed for this month's "Simply gant" (page 58). Originally traine a graphic designer, Coolidge be his career as a fashion photograp before changing his focus to interi He is a regular contributor to sev magazines, including *Country Liv House & Garden, Metropolitan Ho* and *Elle Decor.* He divides his t between New York and Los Ange

Linda Marx ▶

In addition to winning numerous journalism awards for reporting, Marx ("Boca Rococo," page 50) has hosted her own radio talk show in her native Florida and wrote the libretto for composer Ulf Bjorlin's world premiere of *The Snow Queen.* Marx has also written about art, culture, design, and politics for magazines including *People, National Geographic Traveler, Marie Claire,* and *Palm Beach Life.*



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oducer: Marisa Marcantonio
otographer: Richard Pierce

Boxes That Rock

Chic storage ideas for tight spaces



lockwise from top: Pipistrello silk box in red, $198; from Stella: 212-233-9610. Galvanized bin, $15; from Pottery Barn: 800-922-5507. ve-level box in brown, $25; from Sam Flax: 212-620-3000. Calypso boxes in aqua (#10015664), $25 for two; from the Container Store: 00-733-3532. Leather box in orange, $372; from Lafco New York: 800-362-3677. Leather rectangular boxes in red, $68, $102, $116; from Lafco New York: 800-362-3677. Patio stripe fabric-covered boxes in green, $70 and $75; from Gracious Home: 888-452-2285. ather tubes in yellow, $72 and $92; from Lafco New York: 800-362-3677. Large leather trunk in tan, $160; from resource international: 88-927-9052x15. Small Tri-weave square chest in natural, $500 from Asiatix: 800-665-6616. Trilby box in red (AT4), $30, from Atelier: 518-828-2055. MDF square boxes in farmhouse red, $30 and $70; from Bahari: 415-671-3777. Silhouette box in red (AT8), $45; from Atelier: 518-828-2055. EVA storage stool in green (10014373), $79; from the Container Store: 800-733-3532.

Sky **High**

Étagères with towering ambitions



Left to right: Country étagère, $2,900; by Richard Wrightman: 646-382-4904. Grande Tour étagère in white (#MV023), $198; from Ballard Designs: 800-367-2775. Five-shelf Alex étagère (#86059), $299; from Crate & Barrel: 800-996-9960. Chinese stacking cubes in red (#17.915.1), $1,047; from Milling Road: 800-592-2537.

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Clockwise from top: Syrie nesting tables, $100; from Brenda Buell & Associates: 214-350-2380. Westfall lacquered alderwood nesting tables, $1,980; by Gérard, available to the trade: 785-434-2777. Crisp Nest of Three Tables in blue, $450; from the Terence Conra Shop: 866-755-9079. Mosaic stacking tables (#SB59), $900; from Wunderley: www.wunderley.com. Stainless-steel Trim Slim nesting tables, $465; from Design Within Reach: 800-944-2233.



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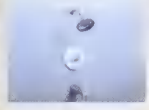
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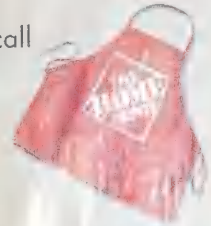


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Photographer: Richard Haggerty
Producer: Marisa Marcantonio

Editors' **Choice**

HB comes home from High Point with 11 favorite picks



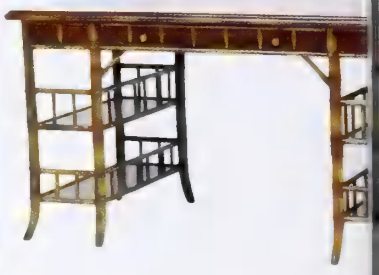
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Settee upholstered in Provence yellow, $2, from the Accents Français Collection from Heritage; 800-916-1986.



Chinese red-lacquered writing desk, $2, from Milling Road by Baker; 800-592-2.



Camelback settee upholstered in Chandelier, $5,760, from Henredon Furniture; 800-444-3682.



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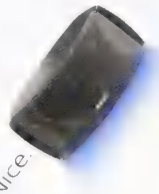
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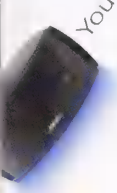
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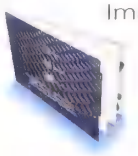




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Pillow Talk

Costume jewelry for your furniture, pillows are small but potent style-setters. Want to change your look? Throw in a little something new

1. Decorators Walk's *Hand Embroidered Crewel* through F. Schumacher & Co. with Samuel & Sons' wool tassel fringe. 2. Raoul Textiles' *Sari* through A.M. Collections with M&J Buttons' natural tassels. 3. Alexander Girard's *Quatrefoil* through Maharam with B&J Fabrics' tea rose linen/cotton fabric for welting. 4. Holland & Sherry's *Wool Felt* with Samuel & Sons' shell fringe. 5. Diamond Baratta's *Beaufort Epingle* through Lee Jofa with Brunschwig & Fils' Titine tape. 6. Christopher Hyland's *Patricia Venice* with Samuel & Sons' ball fringe. 7. Scalamandré's *Biaritz* with Brunschwig & Fils' Penelope tape and B&J Fabrics' carnelian cotton canvas for welting. 8. Brunschwig & Fils' *Eden Embroidery*. 9. Osborne & Little's *Alacha*. 10. Manuel Canovas's *Junko* with Samuel & Sons' fringe trim. 11. Manuel Canovas's *Surya* with M&J Trimming's grosgrain ribbon trim. 12. Cowtan & Tout's *Arabella* with Jane Churchill's large bobble trim through Cowtan & Tout.

Nuts & Bolts

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Writer: Carolyn [illegible]
Photographer: Joshua Sheldon
Producers: Carol[illegible] and Elaine Wrightman

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Box Goods

The age-old axiom "form follows function" could not be better exemplified than in the Shaker fingered oval box

Writers: Leigh and Leslie Ke
Photographer: Buff Strickla
Portrait: Lizzie Himn

Leslie Keno: These Shaker boxes range in size from three to 15 inches wide and are constructed with maple sides and pine bottoms and lids joined by copper nails. Most retain an old, if not original, wash or painted decoration.

Leigh Keno: The hues of yellow, red, blue, and green really add to their charm, which is already apparent in their neatness and simplicity.

Leslie: The boxes have an interesting detail at the joint that secures their side: right-handed or left-handed "fingers" that are sometimes referred to as "swallowtails."

Leigh: These distinctive tapered laps with blunt or pointed ends were fashioned by means of a template, allowing the craftsman to execute a precise design every time. The design of the fingers is functional too: it allows for expansion and contraction of the wood without warping or breaking the box.

Leslie: We see this oval design often in examples from Europe and America original to the Shaker ... per-



fected by Shaker craftsmen. The thin walls and joi were often sealed with meticulously forged copp nails.

Leigh: Copper, for the Shakers, was the metal choice because it would not oxidize and "blee into the pristine and unadorned box surfa

Leslie: A seasoned collector of Shaker box is very fussy about condition. Damag boxes, even those with minor cracks a chips, do not have the appeal or value th a perfect painted example does.

Leigh: I particularly love the yellow bo with its finely cut five-fingered joint, t copper tacks precisely aligned to secure t band.

Leslie: Remarkably, one of these box even retains its original paper lab describing the contents once held insi "silk cord." There are still some threads prove it.

Leigh: Used in the pantry, the wor shop, the chemist or doctor's offi these utilitarian storage containe would have held a variety of items, fr spices and herbs to needles and pins, perhaps nails and twine. Large box were sometimes used to house wi brimmed hats or bonnets.

(continued on page 1



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Writer and Producer: Katherine Whiteside Photographer: Richard Felber

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Easy to grow, low-maintenance root vegetables are the unsung heroes of winter

Cold Comfort



Beets and Carrots

The minute your spring lettuces start to bolt, rip out the bitter old things and plant beet and carrot seeds. Keep them watered, and eat the tiny vegetables that you thin out. (Seed packets are specific about spacing.) Harvest before they get huge and woody, and keep the spares in brown paper bags in the back of the fridge. Drizzle your scrubbed, skin-on bounty with olive oil, sprinkle with sea salt, and roast in a 350°F oven until tender. Serve with dabs of sour cream. Leftovers can be pureed into soups.

Lovely Leeks

Leeks are so easy to grow that it's a mystery why they cost so much in stores. Plant leek seeds in flats on a windowsill in very early spring. When the weather warms, tease the teeny leeks out of their soil (leave hairlike roots intact) and plant in furrows so that only the top few inches stick out. Leeks can be eaten at any size, but taste best when the diameter is about two fingers wide. Save the green tops for soups, split the rest lengthwise and roast.

Onions, Garlic, Shallots

Onions come from the nursery as "sets," little onions that are planted in the spring and grown to become big onions. Yours are ready to harvest when the tops wither and die back, signaling the moment to fork them up, dry for a few days in a warm spot, and store away for future use. Grow fresh red onions to harvest and eat when tomatoes get ripe, and grow yellow storing onions to save in baskets for winter. (Dexterous gardeners braid their keeper onions by the tops; my braids were a mess so I gave up.) Homegrown onions add a sweet, never bitter, taste to salads and cooked food.

Garlic, another onion family member, is best planted in autumn, but I have had success tucking some in during spring. Fresh garlic, sautéed with olive oil and parsley and poured on pasta with a grating of Parmesan, will instantly ease a wicked winter cold.

I'll never know why shallots, like leeks, are so expensive when they are such a cinch to grow. Just plant the sets in spring and you'll never have to buy them again. (Simply save a few after harvesting and replant next year.) Imagine having more than enough shallots! Roast until caramelized and serve on crisp buttered toast as an hors d'oeuvre. ●

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House Beautiful Highlights

Life in "I" Style

On October 1, 2002, Esquire, Harper's BAZAAR, House Beautiful and Town & Country Magazines partnered with the Italian Trade Commission to sponsor a stylish evening of Italian automobiles, fashion and food. The event, Life in "I" Style, took place at the 69th Regiment Armory in New York City. More than 1200 lucky guests were able to view amazing vintage Italian cars, some never before seen in this country, as well as live and staged fashion tableaux, inspired by scenes from classic Italian and American films. Barneys New York provided the elegant attire, Chimento supplied dazzling jewelry, and La Perla contributed chic gift bags.



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French Quarter Memory

ıe first apartment, like first love, is never forgotten

by Patrick Dunne

Orleans in January anticipates the Carnival, tends to per-ity, and sometimes flashes unseasonably warm. When the l lasts long enough, a wholly irrational jubilation breaks out ng the sweet olives, creating a scent unforgettable. For me, crisscrossed the French Quarter 30 years ago looking for first real apartment, the epicenter of this fragrance lay ng the old trees growing behind the Cathedral. That smell and the hope and heartbreak of house hunting are forever twisted in a lovers' knot.

Then the Quarter still moved to rhythms from its previous life: patrician, bohemian, profoundly un-Puritan, yet somehow slightly proper. Class distinctions cut deep but never prevented familiarity, even friendships; revelry was our sure passport. Much was tolerated because a measure of good manners somehow prevailed. Especially for those willing to pay more than $75 a month, apartments were quite plentiful. The challenge came in finding someplace that met all our heart's desires. High on my own list was an address with an unnosy, or better yet, absentee landlady. As a graduate student I had spent a few cramped years living in the house of a Frenchwoman who was a classic *rentière*. One day she asked me to avoid going up and down the stairs so much, as it wore them out. Not easy, since I lived on the third floor.



For a newcomer to New Orleans, the city's ethos had certainly affected my short list of preferences: I thought it reasonable to get lush gardens, high ceilings, good moldings, and some ventilation. After searching for a week I found something almost passable. It had bad floors and a menagerie of vermin, but I was anxious to settle. Leaning against the tall iron fence that contained those sweet olives, I was on the verge of a halfhearted decision when Miss Elfert, returning from her invariable lunch of Scotch and gumbo, lunged around the corner. Ever the same in a straight serge skirt, a man's blue oxford shirt, and penny loafers shined with military flair, she had presided over an antiques store on St. Peter Street since the late 1920s. Having seen it all, >

House Beautiful *Editor at Large Patrick Dunne is the proprietor of Lucullus, a New Orleans shop specializing in culinary antiques.*

Illustrator: Paul Cox

she judged much of the present day gravely wanting. Her shop had begun to sprout ominous signs like DO NOT OPEN DRAWERS, NO GIRL-CHILDREN WITHOUT RESPONSIBLE ADULT, NO BARGAINING. The placard NO TOURISTS went up and down at whim. Being under her protection, I was permitted to open any drawer, and ostentatiously urged to do so when the store was full of nonentitled customers. Miss Elfert's sentences began whenever her brooding thoughts erupted. Not given much to idle prattle, she went straight to the point in telegraphic style. "There's an apartment just come up, track down Gertrude G.—it's probably expensive, take it or leave it. Don't aggravate her; she's short-tempered these days for personal reasons, if you get what I mean. Her office isn't far. . . . " The final crucial information evaporated in the perfume and noise of that street as she strode off to tend her armoires full of secrets.

I found the office only through skills developed reading Hardy Boys mysteries during summers of my extreme youth. There on a short street only a few blocks over, the interior was a set piece from the 1940s. That was because G.G., as she had always been called, opened her estate office during the Second War, when most men disappeared into the draft. Nothing, and I mean nothing, had changed. Her bassa profunda voice so intimidated generations of phone workers no modern equipment had ever been installed. Cradle phones rang incessantly, answered by refined young men, while she presided over an immense *bureau-plat* at the end of the room. The staff tittered as I breezed past. Although untutored in so much, I held one rule fast: never look for an apartment without wearing a tie. This day I had carelessly chosen a rep with my college colors. G.G. languidly looked up, immediately disarming me. "Did you actually go there or do you just wear it?" she said in a flirtatious drawl, one that, being Southern, I instantly recognized as dangerous. The phone rang and she grabbed it like a lizard does a fly. When she put it down, the hauteur softened into businesslike frigidity. Pulling out some papers, she explained, "That was Elfert and this is the agreement. Month to month, $95 plus utilities. Don't put too many holes in the wall or you'll have to repaint. Fix what you don't like yourself. If you're going to stay long, I'll take a month's advance; otherwise, two. Write your daddy's name and telephone here in case I have some trouble with you. Do you have a bank or will it be c-a-s-h?"

She began to [illegible]e for keys, then paused, sensing something unresolved. Only [illegible] I find the courage to wonder aloud about the apartment's location, size, and when I might see it? "You want to se[illegible]sked, incredulous. Suddenly I felt not only ingenue l[illegible]outre. "You know, my dear, we *do* close at four," insinuating with that stressed verb how wretched indecision might be fatal. Dangling the keys over palm in a moment of genuine torture, she seemed to consider dropping them right back into the drawer. "Row-bear" she drawing out the Franco-Louisiana inflections as only I dames could do, "will walk you there. When you are finished *looking,* as you put it, be so kind as to return them."

Somehow I already knew it was for me, and felt silly, reckless in the subterfuge of an inspection. I had not learned sharp business habits at my father's knee, so I struggled hard appear somewhat experienced. Robert was charming, handsome, and utterly uninterested in real estate that day. A block before reaching our destination, he invited me to take a short detour toward Bourbon Street for some "refreshment." He we parted, but not before he gave me the only specific information of the day. Second floor, use the alley door, this key's that and this key's for the apartment.

The huge wooden door opened into a tunnel of dank plaster that would have weakened the resolve of Orpheus. A leaky pipe trickled toward the street French drain treacherously scooped out of the narrow pavement. At end of the alley was an arched opening, its frame blurred brightly obviously portal to an eclipsed patio. In the margin of light a narrow wooden staircase, shriven of paint, rose and twisted to the first landing, which had a fanlight window. A catwalk connected to tiny slave quarters, and to left a pair of French doors led into an apartment that seemed immense. Three very high-ceilinged rooms opened onto a wide gallery overlooking Royal Street, with its vanishing perspective of marvelous iron grillwork. The wide floorboards were burnished rather than polished, and the four sash windows which lifted were tall enough to pass onto the balcony without stooping. A side hall was carved up to hold bath and kitchen. I human faces have ever made me so weak with immediate desire. The rooms, shadowy with shutters closed, became lighthearted when everything was open. No one who has not lived in and houses can ever decipher their complicated signals or myriad comforts encrypted in old walls. The animal in me stood still deeply inhaling. You know at once when you are home, and was it.

The huge wooden door opened into a tunnel of dank plaster that would have weakened the resolve of Orpheus

I sat on the floor and prayed the prayer I've said in almost every place I've meant to live: let me be happy here, and let make others happy too; when the candles flicker here, let nothing frighten me away. Much later, knowing myself just a little better, I added another supplication: let me not overfurnish one—please. Alas, in most lives some prayers are never fully answered.

(continued on page





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Red Alert!

This tiny studio apartment really smartened up

This is the smallest apartment I've ever seen," says Elizabeth Davis, whose fourth-floor walk-up in a Manhattan brownstone measures a minuscule 250 square feet. The less intrepid might be discouraged by those dimensions, but Davis, the director of visuals and merchandising for the chic linens and home-furnishings firm Anichini, defied them, focusing instead on the 12-foot-high ceiling and the view of neighboring rooftops, which reminded her of Paris. Rather than retreat into neutrality and draw as little attention as possible to her diminutive domain, Davis knew that one bold gesture would transform it: "I adore red, so I decided to use it everywhere, in different textures and patterns, to unify a jumble of furniture and add a little passion to the place." ●



Writer: Christine Pittel
Photographer: Tara Striano
Producer: Elaine Wrightman



1. Instead of crowding the wall with curtains, Davis treated the two window as one and hung panels of Anichini's Sie matelassé. Glue-gunned grosgrain ribbo stripes run vertically to accentuate the room's height.

2. A plain-Jane white lampshade, spray-painted a seductive scarlet, is suddenly worthy of its swirling Murano-glass bas

3. To add more seating, Davis had cushic made for the radiator covers and painte the grilles bright red for a little extra pu

4. The armoire was moved away from th windows. Shirred fabric inside the door another variation on the color theme.

5. A shocking-pink Parsons table functic as a desk by day and metamorphoses in a dining table at night.

6. A chair-back is inexpensively upholstere with a vintage linen hand towel, which Da had monogrammed for a personal touch.

7. An ottoman does double-duty as a drinks table or a perch for a guest.

8. One-room living requires something more versatile than a conventional bed. A daybed, with headboard and footboar decked out in a jaunty ticking stripe, doubles as a sofa.

9. Trays organize collections of favorite objects; they can also hold drinks and h d'oeuvres.

10. A lined basket contains bedside necessities such as an alarm clock.

11. A bench tucked under the hutch can be pulled out for extra seating.

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Design: Armando Guiraca. Photography: Feliciano

House Beautiful

pice up your January with this issue's roster of nspiring interiors, from n impossibly petite flat n Paris to a historically orrect Sunday house in Texas. Designers William Diamond and Anthony Baratta put a little arlequin romance into a



pirited winter condo, and stripes are stars in a New York ied-à-terre dreamed up by John Oetgen. In sunny L.A., Annika Bogart Elias channels her native Sweden for client's guesthouse, while Gabriel de la Portilla ntroduces a Greek Revival vibe at his digs in upstate New York. Coffee, tea, or chocolate? Pour yourself spot of style from our selection of great-looking pots.

Writer: Jean Bond Rafferty
Photographer: Tim Street-Porter
Producer: Miguel Flores-Vianna



This page: The gilt-wood
XVI canapé is covered in
cotton. The Empire engr
above the sofa depicts Nap
on horseback. Facing page:
upstairs "library," a boo
holds 18th-century leather-b
volumes; 19th-century engra
hang on the bathroom



TINY TRIUMPH

In Paris, decorating prodigy Jean-Louis Deniot makes 377 square feet seem downright palatial

When six-foot-three-inch design student Jean-Louis Deniot loped into the real estate agent's office three years ago, he could tell she thought he was wasting her time. He had come to view a thimble-size Left Bank apartment, tucked above a courtyard near the French Senate in the heart of the highly coveted Sixth Arrondissement. To Deniot, the 377-square-foot apartment had attractions that outshone its diminutive dimensions and state of disrepair. It was divided into a 215-square-foot lower floor with a spiral stairway that winds to a mezzanine providing 162 additional square feet. Part of the space soared to a 14-foot ceiling, and a two-story window provided natural light. And best of all, the chemistry was right. "An apartment is like a second skin," says Deniot. "If it feels like a good cashmere sweater when you are inside, then it's the right apartment, even if it's very ugly," Deniot says.





Anyone who sees the finished apartme which the architect-designer termed "a stud exercise" while he was studying at the Ecole Camondo, is not surprised that today the 2 year-old Deniot has his own office and a ple ora of projects under his belt, such as fashi designer Michel Klein's Paris boutique, priv apartments for the owners of Saint-Trope Byblos hotel, the home of Russian violin Vladimir Spivakov, and a Chantilly château.

Deniot's vocation manifested itself early. a child, he coaxed his pals into helping h build hut after hut, "lugging logs and scr lumber from place to place near our count house," he remembers. Next to the schoolya hopscotch patterns, he drew floor plans co plete with doors, windows, and furnitu When he realized he could make a living out his passion, it was a revelation and a relief.

At design school, Deniot was inventi avant-garde interiors, but in his new home created an 18th-century decor with conceal 21st-century comforts. The lower floor contai a seating-dining area, a kitchen, and walk- dressing room. Upstairs, what seems harc bigger than a landing holds a double be library corner (its book-crammed shelves ca ouflage a stereo and speakers), and a bathroc where cabinets conceal the hot water heat and washing machine.

Minimalism was not an option. "Sm spaces must be very decorated," Deniot sa "because if they are not, you will have t impression of living in a shoe box." Furnitu he adds, should be "light and leggy" and mu be of a certain quality because "in small spac the eye notices everything. You can't ha

Top left: Antique engravings line the velvet-covered bedroom wall. The bedskirt is made from a Churchill tartan. Left: A corner table displays bibelo including a plaster foot and a 19th-century bowling ball. Facing page: The decorative marble mantel hides the radiator. The 19th-century jars are Dutch. The Transition fauteuil is covered in a Pierre Frey velvet.





iocre things; you should have good fur-
re and beautiful little engravings and
tings."

Walls are decorated with moldings that pro-
rhythm and verticality; doors blend into
valls and are hung with pictures. Seating is
modious: an 18th-century gilt-wood canapé
a comfortable sofa, along with an 18th-
ury Transition fauteuil and two Louis XVI
rs.

Create perspectives so you don't feel closed
s another Deniot dictum, which he acted
by moving the door between salon and
en from mid-wall to a corner, allowing the
to borrow light and a courtyard view
the kitchen window. In place of the origi-
door on the salon side, a faux fireplace
s a radiator behind real logs and becomes a
point. Deniot plays the space-enhancing
e of mirrors, but "not too many, and never
site one another."

or more visual amplification—various
s of green and the verdigris known as
ch château gray are juxtaposed with earth
s. Downstairs, the verdigris is prominent,
n an accent; upstairs, the colors are re-
ed. "There is a smooth transition from one
iance to another," the designer says. And
d—painted, gilded, or natural—adds its
le warmth.

In a small space, you need many small
ces of light," Deniot continues. "Here, I
minimum of two lights per wall, including
ces and picture lights as well as table and
ing lamps. One must use lampshades that
entrate the light to give the impression that
pace is larger." And, he warns, "Don't light
ceiling or you'll feel it's on your head."



"An apartment is like a second skin. If it feels like a cashmere sweater, then it's right"



Facing page: Biotte glassware and 19th-century white faience dishes crowd the kitchen shelves. Above: The bathroom walls and ceiling are paneled in faux Kerala birch; the cupboards are lined in a Le Manach stripe. Sink fittings are from IKEA; the basin is from Villeroy & Boch. Left: Jean-Louis Deniot sits on the spiral staircase. For more details, see Resources.

Diamond Baratta Design unleashes a carni



This page: A chair in the hot-pink guest bedroom wears a big-scale houndstooth from the Diamond & Baratta collection at Lee Jofa. The bed fabric is from Clarence House. The floor lamps were originally designed by William Diamond and Anthony Baratta for the 1994 revamping of Miami Beach's Eden Roc Hotel. Facing page: The Atlantic is the condo's front yard. The rubber from Design Within Reach chairs are vintage mid-20th-century pieces.

olor in a Florida oceanfront condo



ter: Linda Marx
otographer: Carlos Domenech
ducer: Carolyn Sollis

BOCA ROCOCO


HENRI MATISSE
A RETROSPECTIVE

Facing page: Echoing some of the colors of the Josef Frank sofa fabric are pillows in solids and a harlequin pattern. The coffee table was once the base of an antique opium bed. Right: The harlequin material was made to order; the designers painted the antique wrought-iron table white.



n my new place in Boca Raton, there are no gloomy days, en when it's cloudy," says Mae Baratta, a longtime resident the Northeast who just moved into a ground-level winter ndo with her husband, Anthony Baratta, Sr. "I love to walk m room to room and see the bursts of yellow and pink, artreuse and periwinkle." The riot of color is the handi- rk of Diamond Baratta Design, a New York firm that has de its name transforming seemingly impossible spaces into matic, brilliantly hued rooms.

"The apartment was so dreary it looked like an old pizza rlor," recalls William Diamond, a principal of the firm. "Nothing had been touched for 35 years. There was predictable orange shag carpeting and a fake fireplace that resembled the inside of a fondue pit." But design partner Anthony Baratta, Jr., "knew that Bill and I could make the space look spectacular for my parents," who had been spending winters right next door in a small one-bedroom apartment. When the larger unit came on the market two years ago, Anthony junior insisted his parents buy it. Mae and Anthony senior, a professor in the Graduate School of Education at New York's Fordham University, also live in a Nutley, New Jersey, English Tudor cottage that their



The floor lamp was once a plant stand; a blue ceramic garden seat functions as a coffee table. The sideboard is Chinese; the button-tufted wing chairs are French antiques.





"I love to walk from room to room and see the

SIMPLY ELEGANT

In a Manhattan pied-à-terre, designer John Oetgen evokes the Cole Porter era, when luxury went hand-in-hand with wit, and the time seemed always to be around midnight



Anchored by gleaming black parquet floors, the living room gets a jolt from gilded 1920s French chairs done up in flagrant stripes. Art Deco parlor chairs from Maison Gerard; striped fabric from Jack Lenor Larsen; glass-topped table, Howard Kaplan.



What unites these cosmopolitan clusters are luxurious materials and mysterious, purring colors. The velvet sofa seems charcoal one moment, a midnight purple the next. "I like colors you can't name," says Oetgen. "Everything you look at should have something subtle going on"

"HE WANTED A 1940s SENSE
romance, but with a soft edge," deco
tor John Oetgen says of the bache
businessman who alights in this tw
bedroom pied-à-terre from time
time. With the turn of a key and so
fresh flowers, it's ready to be filled w
friends and the croon of old sh
tunes. The owner and his guests
together for drinks before going
to dinner and often come back af
the theater and keep the evening r
ing. Serene and cushy by day, the wi
windowed living room is positiv
seductive at night. Through sheer w
curtains the color of a shadow, the lig
of New York form a backdrop
muted velvets, silk shantung, mirro
lamps, and floors of glossy black.

Atlanta-based Oetgen, who has d
several houses for the same client, i
longtime friend, so the owner felt co
fortable "going on faith," the desig
says. "As it is an occasional and not p
manent home, it was not the place
collections of great art, sculpture,
books, but rather like his very o
custom-designed hotel suite."

First, Oetgen opened three sm
rooms into one wide living-dini
room. Then the decorator's eye for op
lence took over and he delivered wh



This page: An 18th-century French mirrored screen commands one end of the 30-foot-long living room, once three small rooms. French club chairs are covered in Jack Lenor Larsen fabric. Facing page: The three seating groups in the enlarged living room are defined by separate linen-jute rugs from Stark.



Seating at the glass-topped dining table is accommodated by a high-back banquette and a quartet of Russian-style chairs. Two 1950s mahogany tables in the foreground are topped with cork.





"As it is an occasional and not a permanent home, it was not the place for collections of great art, but rather like his very own custom-designed hotel suite," says Oetgen of his client's directive, and with his eye for opulence, he delivered what he calls "an apartment in the sky served up on a silver platter"

he calls "an apartment in the sky ser up on a silver platter." Much of furniture was custom-designed for site by Oetgen, who divided the larged room into three distinct seat areas. Guests can exchange witticis in the jazzy night-club corner, whe swooped-up banquette and match side chairs are watched over by W Rizzo photographs of Elsa Lanche and Billie Holiday; or share confiden in deep chairs of vicuña-hued velve fantasy of '40s Hollywood; or diss the play they just saw on furnit inspired by Jean-Michel Frank's m 20th-century designs.

What unites these cosmopoli clusters are luxurious materials a mysterious, purring colors. The vel sofa seems charcoal one moment midnight purple the next; the mas bedroom's silk curtains are beige w an iridescent undertone of pale aq Handmade parchment paper covers foyer walls and ceiling. "I like col you can't name," says Oetgen. "Eve thing you look at should have sor thing subtle going on." And when out-of-town owner is in town, wh business deals are done, and at last evening—the apartment couldn't more inviting. ●



This page: Knocking out an old dinette created space for a spa bath clad entirely in travertine. Facing page: Oetgen designed a ceiling-high headboard of mohair velvet for the bed, which is dressed in Pratesi linens. A 1950s Murano glass bedside lamp in pale aqua has a quiet echo in a Fortuny dust ruffle. The mirrored bedside tables are by Nancy Corzine. For more details, see Resources.



This page, top to bottom: Bamboo-motif teapot, $65; from Takashimaya New York: 800-753-2038. Blue teapot with vines, $95; from Takashimaya New York: 800-753-2038. Dragon Phoenix Pearls tea, $15 for two ounces; the T Salon & T Emporium: 888-692-8327. Background: Sashiko fabric in Kobacha; available to the trade from Donghia: 800-366-4442. Facing page: Rare circa-1880 English Pump teapot, $1,600; from the Vintage Tea Shop at Bergdorf Goodman: 800-558-1855. Background: Shalmar fabric by Sheila Coombes, available to the trade through Sanderson: 800-894-6185.

HOT STUFF

Tea for two or ten, mod or trad—these pots are brimming with style

Photographer: Dana Gallagher Producer: Marisa Marcantonio







Above: Café au Lait bowls, $39 for a set of four; from Restoration Hardware: 800-762-1005. Pillivuyt Louis XVIII chocolate pot, $149; m La Cafetière: 646-486-0667. Cotton tea towel, $16; by Traditions from La Cafetière: 646-486-0667. Background: Cashel fabric in red; ailable to the trade at Scalamandré: 800-932-4361. Facing page: Circa-1890 English teapot with stand, $450; from the Vintage Tea Shop Bergdorf Goodman: 800-558-1855. English 19th-century tea ball, $275; from Sooky Goodfriend Antiques: 212-861-5672. Background: La Fontaine fabric in Bois de Rose; available to the trade through Pierre Frey: 212-213-3099.



Above: Bonacchi teapot, $98, sugar pot, $41, and breakfast cup and saucer, $49; by Paul Smith for Thomas Goode: 212-627-9770. Background: Bokhara Susani Cotton Print in Vermillion; available to the trade at Brunschwig & Fils: 800-538-1880.
Facing page: J. [illegible]-1800 four-piece sterling-silver tea and coffee set, $13,500; from Michael C. Fina: 800-289-3462.
Background: [illegible] fabric in red, green, and sand; available to the trade from Cowtan and Tout: 212-647-6900. ■



G

Gabriel de la Portilla's Hudson Valley cottage r



This view: A sofa bed, accented with pillows covered in Sahco Hesslein's Palladio, can accommodate overnight guests in the tiny sitting room. Designer Gabriel de la Portilla added a salvaged church window and complemented it with an ecumenical assortment of furniture, including a 1960s Louis XV–style chair upholstered in patent leather. Above right: Greek Revival detailing integrates new extra-large windows into the façade.

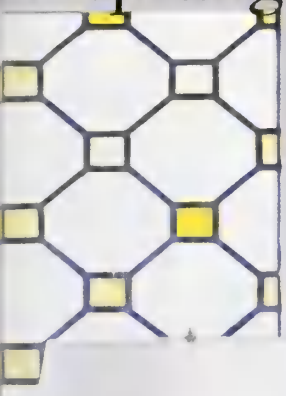
Writer: Christine Pittel

Photographer: Roger Davies

Producer: Miguel Flores-Vianna

EK TO HIM

on sprang from an original 1830s cornice







Before the real estate agent even opened the front door, she said, "Turn around." Gabriel de la Portilla spun on his heel and faced woods and farmland rolling in majestic cadences through the Hudson River Valley. The view melted whatever buyer's resistance de la Portilla might have brought to his search. "I decided to buy the house then and there, come what may inside," he remembers.

The spectacular panorama prompted de la Portilla, a Manhattan-based interior designer seeking a weekend getaway, to see past nearly 200 years of home "improvements" that had diminished whatever charm the modest farmhouse may originally have possessed. With rose-tinted glasses, the otherwise clear-headed professional overlooked asbestos siding, crumbling plaster, knotty pine paneling, and an awkward Victorian porch. Stingy windows narrowed the view and, as though adding injury to insult, the six-foot four-inch kitchen ceiling barely allowed the six-foot two-inch designer safe headroom.

Reestablishing the shell required considerable heavy lifting, and then came the interior renovation. Though the 1,100-square-


"Big furniture makes small rooms look *bigger*"



Facing page: The screen hanging on the dining room wall was covered with childish scribbles when de la Portilla spotted it in a junk shop. He went over it inch by inch with pink Pearl erasers. This page, left: In the living room, the raw-steel-and-glass coffee table adds a lot of surface but very little visual weight. Two battered leather wing chairs flank a table salvaged from the street and painted white.

house is twice the size of de la Portilla's one-bedroom hattan apartment, it's hardly palatial, and he had to use trick in his inches-count city repertoire.

e la Portilla and his companion, Will Bell, started by ving the Victorian front porch and the asbestos shingle g. The designer then moved inside and pried off layers ooring to reveal original wide-plank boards (while ng three crucial inches to the rooms' height at the same . He painted the knotty pine in the kitchen white, but here gutted the house wall by wall. "We were not plan- to strip the building down to the timbers, but once you repairing one wall, you might as well do them all," de la lla says. In the throes of renovation, the house glowed jack-o'-lantern at night, light escaping from all the gaps een the wood timbers and the new stapled-on insulation h replaced corncobs).

o one knows exactly when the house was built, but con- tion methods point to the 1830s. De la Portilla latched one surviving detail, a Greek Revival cornice, to com- a believable period style. After looking at 20 different rn books, he trimmed new front windows with Greek al surrounds and added pilasters at the corners. An tectural salvage store in nearby Hudson, New York, ed an impressive 1850s door and a pair of sidelights.







Above: Marble candlesticks converted into lamps and an Egyptian marble bowl form part of a dining room vignette. Two circa-1890 English plaster friezes hang above the table, which is covered with a rug in the 17th-century manner. Left: De la Portilla on his new front steps.



Right: Windsor chairs and a collection of American milk glass are all the decoration the kitchen needs. Below: Tucked under the eaves, a turn-of-the-20th-century whiskey-ad eagle surveys the bedroom. The batik pillow on the chair is from Anthropologie; the kilim pillows on the bed are from Sutter Antiques.



"I turned the house into a Greek Revival jewel box
says, "which it probably never was."

In his quest for a sense of spaciousness, de la Pc
widened the opening between the living and d
rooms from five to nine feet, making each of then
less cramped. The designer extended the window fr
up to the ceiling to accentuate the vertical and ave
crown moldings that would have had the opposite e
In the upstairs bedroom, he removed the low ceili
add the height hidden in the attic.

Having extracted every square foot of space fr
small structure, de la Portilla was not about to lose a
his hard-won gains to clutter. "It's not that I don't h
lot of possessions," he says. "I just put them awa
such a little house, you have to be ruthless about
ing." He opted for furniture with exposed wood fr
that allow the tiny rooms to breathe. "Big furniture
advises, "makes small rooms look *bigger*." Two sub
tial English wing chairs preside over the living room
an American Empire pedestal dining table, surrou
by 1940s leather office chairs, holds forth in the d
room. The spaciousness and simplicity look effor
belying all the labor. "Will and I wanted something
just a cottage in the country. Little did I know we'd
two years restoring it." ●

Right: De la Portilla added French doors and windows to a former toolshed, which now houses overflow guests. Metal garden furniture with cushions in a Kravet stripe is gathered around a 1950s French coffee table from Tom Noonan Antiques. The red Blenko glass vases date from the 1960s.





Bathroom sconces are from Restoration Hardware; the sink fittings are from the Home Depot. For more details, see Resources.

"In such a little house, you have to be ruthless about editing"

Traditional Swedish furnishings strike a casual



GUSTAVIAN

histicated note in a Beverly Hills guest cottage



iew: Decorator
:a Bogart Elias
hed the main room in
Bercsi's guesthouse
an antique Gustavian
daybed, and chairs.
rop-leaf tea table is
ish Empire; the
ıvian fruitwood chests
ıwers flanking the
ıre from John Rosselli.
ght: The quirkily
ortioned corner
et is a circa-1750
ish Rococo piece.



REIGNS

Writer: Elaine Greene
Photographer: Victoria Pearson
Producer: Miguel Flores-Vianna





Facing page: A birch-and-glass screen helps isolate the bar and food preparation sections of the main room. The Hedvig chair is a reproduction from Bogart Elias's Haga furniture collection. This page, below: The dining furniture, except for the antique mirror, is also by Haga. The cotton check on the chairs' back cushions comes from Diamond Foam & Fabric. Left: John Bercsi with Annika Bogart Elias, who decorated his guest cottage.

ne year ago, John Bercsi, a native uthern California real estate devel- er, bought a Beverly Hills prop- y for himself. His girlfriend, Mary cDonald, decorated the rather formal in house, but when the time came to up the newly remodeled guest cot- e, they settled on creating a Swedish k, with designer Annika Bogart Elias charge and McDonald assisting. Not ly is Bogart Elias a Swedish-Amer- n, she knows where to go to find the ht antiques and also manufactures l markets Gustavian reproductions der her own Haga Collection label. Why Swedish? Bercsi says: "I nted a casual place for guests, but cottage is an adjunct to a traditional use, so Gustavian works best. You the formality of 18th-century furni- e, but simplified. And with all the nt finishes, it's easy to take care of." anks be to Sweden's King Gustav a Francophile who fell in love with uis XVI furniture and had it copied Nordic cabinetmakers. These crafts- n turned out less sophisticated ver- ns in their native woods, which look painted.







ut no Swede would mistake the si cottage for a historic house in his e land. "I know this is Southern ornia in the 21st century," says Bo- Elias, so floors are not bleached t bare, but are covered in sea grass. ics are largely (and correctly) ks and stripes, "but I gave it a little , hanging green-and-white curtains nd a blue-and-white-upholstered " And although red-and-white ks are popular in Sweden, they might not be used as they are here, on a yellow painted bed.

Bercsi told Bogart Elias that his guests would dine at the big house except for light breakfasts, so she designed a minimal kitchen against one wall in the living room, placing dining furniture in the adjacent big foyer. "It works out beautifully," he says. "So well, in fact, that one could even say the only thing wrong with the house is that guests refuse to leave it."

Both views: The large bedroom is furnished with pieces from the Haga Collection—including the unusual Shelley pedestal table, on which a 19th-century French breeder's birdcage stands. Red-and-white cotton check from Diamond Foam & Fabric. For more details, see Resources.

Writer: Mimi Read
Photographer: Oberto Gili
Producer: Senga Mortimer



THE COUNTR

To get away from it all, a Manhattan money m



Decorator Todd Romano designed the L-shaped sofa to maximize seating space in Cydney Donnell's compact study. The fabric is Lannion Etrusque from Clarence House. On the wall: a set of 19th-century Napoleonic prints.

GIRL

retreats to a Sunday house in her native Texas



The carpet i
master bedro
by Stark. F
page, top to ba
Donnell's h
typical of Freder
burg, is an exer
of dedicated hi
preservatio
heirloom clock
a local lands
painting by J
Robinson, a Da
cousin, grac
sitting room, fort
the entry

ney Donnell has one foot in a Manhattan apartment and other one planted in her vacation house in idyllic Fredericksburg, Texas. It might seem like a long trip to make for e and quiet, but that's the way she likes it. A New York–d money manager with a taste for urban living, Donnell likes being home again—or near home, in any case. "I up on a cattle ranch in South Texas brush country," she "which means thorns and snakes and cactus. Not every-'s cup of tea. In fact, not really my own cup of tea. I ted to move home again, but not exactly." Then, four s ago, she found her Texas niche.

While vacationing in Fredericksburg—a Hill Country popular for its cultural sophistication, well-preserved world architecture, and natural beauty—Donnell surd herself by buying one of the area's treasured old lime- houses. Modest but sturdy, it was built in 1871 by one of pioneering German farmers who helped settle the town it was poised on a Comanche frontier.

he house is loaded with character, from the foot-and-a-



I wanted to move home again, but not exactly"



"Cydney said to me, 'No rickety chairs'"



half-thick plastered stone walls to the rustic beamed cei
Donnell's dining room, study, kitchen, and breakfast
are all housed in the oldest part of the structure, once
a Sunday house. Farmers and ranchers who lived and w
on land out of town would come into Fredericksbu
Sundays, go to church, and visit with their friends. Their
day houses were rustic pavilions, usually used only
and a night.

Donnell wanted to add comfort and polish to this
ribbed history, so she hired another native Texan and lon
friend, Manhattan-based decorator Todd Romano, to
her house into the new century. In the dining room, Ro
placed an expansive antique Irish oak hutch, picked up f
dealer in Austin, against a long wall. "We needed some
to balance the drama of the bay window," he explains.
Donnell began collecting blue-and-white Canton ware f
hutch's shelves, Romano saw a color cue. He found a
1925 blue-and-white-striped dhurrie from India, a s
visual anchor for the white walls. And he designed com
ous Georgian-style dining chairs, covering them in a blue



Facing page, both views: Surrounding the reproduction dining table from John Rosselli are sturdy chairs by Romano in a fabric by Old World Weavers. This page: The white cabinets in the study neatly conceal a television, stereo equipment, and a computer. Travers's embroidered linen Bowknot covers the 18th-century fauteuil.



This page: Romano planned the two-story bathroom with a chandelier as a big surprise against the limestone walls. The chair, covered in Bukhara by Bassett McNab, is on casters. Facing page, top to bottom: Romano and Donnell. The kitchen, remodeled in the 1970s, was left unchanged. For more details, see Resources.

The Sunday houses ere rustic pavilions, usually used only a day and a night

ite tapestry fabric. "Cydney's family is full of big, hand- ne Texas ranchers," says Romano. "She said to me, 'No kety chairs. I don't want the men in my family to come re for dinner and worry about their chairs breaking.'" An open walkway between the Sunday house and a sep- te kitchen building was enclosed in the 1930s and now nctions as Donnell's entrance hall. With its dramatic cor- limestone fireplace and rock walls, the small room is so chanting that Romano wanted to transform it from mere lway to a space that also functions as a sitting room, an a he borrowed from English country houses. Two invit- yellow club chairs and an ottoman are covered in a alamandré linen printed with quails—a nod to South xas, where everyone grew up bird-hunting, Romano says. The old kitchen building is now Donnell's salmon-red dy, with a big L-shaped sofa that Romano designed. The ique Austrian painted commode, with its galloping stags l horn handles, has a distinct Texan aura. Directly across m the sofa is command central: a wall of white cabinets t hide Donnell's stereo, television, and various electronic vices that wire her to Wall Street.

Donnell's favorite room is her bedroom, part of a one- ry addition from the 1960s. "From the bed, I see the gar- n," she says. "At night, when I have a fire going, it's mendously cozy and intimate, yet open to the outside." Donnell enjoys the only double-height master bathroom own, a whimsical new space dreamed up by local archi- t Jon Pankratz, who often works on historic Texas uses. From the exterior, it resembles a barrel: *Petticoat ction* meets modernism. Inside, it has a new limestone ll and a sloping redwood ceiling topped by a skylight. mano added a reproduction iron chandelier and fes- oned it with rock crystals for a dash of sparkle. The sleek ssing table, designed by architect-designer Patrick Car- dy, was devised to hide electrical wires. "It leaves the ity clear for the pretty stuff—the brushes, the perfume," mano says. "After all, the house is country, but it's histicated country." ●





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From "Greek to Him," pages 72–77

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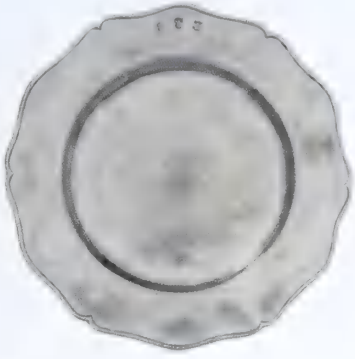


n "Gustavian Reigns," pages 78–83



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From "The Country Girl," pages 84–91



Writer: Claire Wulter
Photographer: Cheryl Ungar
Producer: Lisa Hearst

Match Game

Denver's Adega puts the spotlight on wine—and the food shines right along with it

Above: Roast rc lamb with red onic and spring onio mushroom ragout. B Chef Bryan Mosca



In many a trendy restaurant, the chef is the star, cooking and orchestrating meals in full view of the patrons. At Adega Restaurant & Wine Bar, the hottest eatery in Denver's stylish LoDo district, the centerpiece is a gleaming glass cube—a wine "cellar" stocked with 8,500 bottles, give or take a few. *Adega* is the Portuguese word for an above-ground wine room, and Adega's *adega* is smack in the middle of the restaurant. You can't miss it.

Chef Bryan Moscatello is perfectly happy to let the cube snare the visual limelight, because he knows that his culinary creations speak for him. "I'd rather have the wine, not myself, as the focal point," says Moscatello, who prefers the din of the kitchen, a chef's haven of sparkling sage-green glass-tile walls and the requisite battery of high-powered appliances and stainless-steel work surfaces.

But the wine room is not without competition: providing a dazzling >

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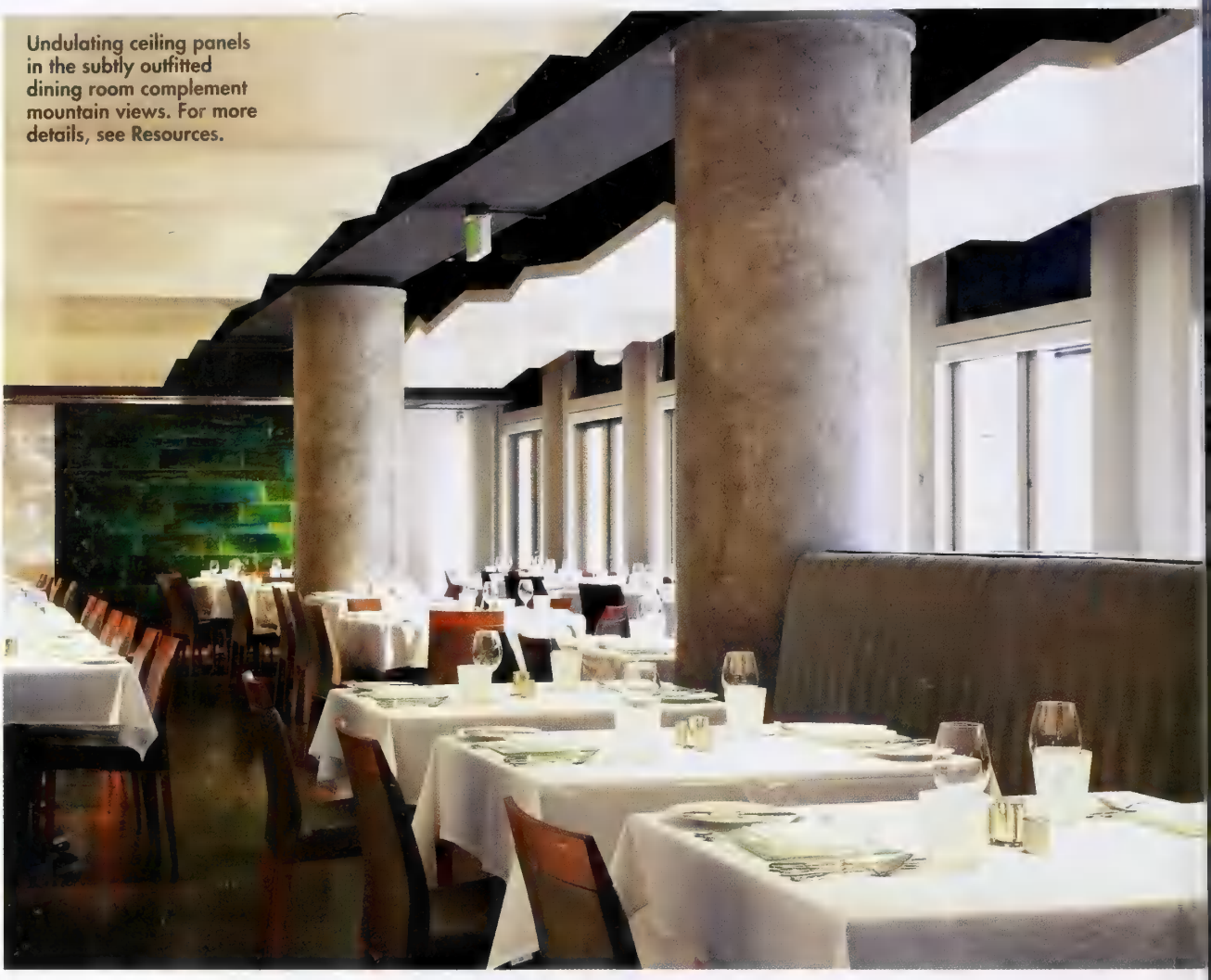


A paper towel that absorbs grease and performs all kinds of other kitchen miracles.



The Quilted Quicker Picker-Upper.

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Undulating ceiling panels in the subtly outfitted dining room complement mountain views. For more details, see Resources.

"I stay away from signature dishes because you can't change them"

counterpoint in the bar is a mural-size painting that depicts Denver in a jazzy Cubist mode. Look outside the west-facing window and there's the real thing, starring the city's grandiose Beaux-Arts Union Station. To accommodate the after-work stand-and-sip crowd, the room is peppered with whimsical tables: thick disks of resin propped on stainless-steel tripod legs and glowing crimson when lighted from within.

The bar's decor is lively and bold; the dining room is subdued, serious, and refined. Retractable white draperies—one transparent, the other translucent—separate the two spaces. To echo the mountains just beyond the city limits, award-winning Semple Brown Design of Denver added undulating white ceiling panels. Tables are discreetly set with white napery, Christofle flatware, and square, subtly tinted glass chargers by Villeroy & Boch.

Adega's founding wine authority is Kenneth Fredrickson, one of 107 master sommeliers in the world. Previously the owner of Terroir, the most innovative restaurant in Jackson, Wyoming, he came to Denver with the dream of building a restaurant on the foundation of wine, and Adega is it. The restaurant offers 825 selections, including some 40 by the glass. They are what Moscatello calls "good food wines," and Fredrickson, who is now an off-premises consultant, seconds the motion, saying that he "expected to get recognition for the wine program, but the food has been praised just as much."

"I've opted to stay away from signature dishes because you can't change them," says Moscatello, formerly e utive chef at Aspen's Little Nell. regularly tweaks popular dishes, refrains from using the standard in dients: "Everyone does ahi tuna, try to get bluefin and albacore"—nc mention veal cheeks instead of ch short ribs instead of rib eye, v striped bass instead of salmon.

The best table in the house is r to the kitchen. Moscatello and op tions manager–sommelier Chris l num team up on a sensational ch table, serving a tasting menu v paired wines to parties of four to ei The table is situated on the main r between the kitchen and the fron the house, so diners have the oppo nity to glance at other people's cho while Moscatello gives them the r treatment.

(continued on page


WHEN RANCH TASTES
THE WAY IT'S
SUPPOSED TO,
IT SHOWS.
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Staying well is nothing to [illegible] at, especially when everyone around you is coughing and hacking

It's that time of year. The decision about whether to call in sick feels as heavy as your head cold. You're worried if you go in, you'll wind up spreading the bug around the entire office. But if you call in, what will your boss think? For better or worse these days, most of us decide to make the trudge into the office. "During cold and flu season, the office is like an incubator," says Liz Crane, a scientist with The Clorox Company who tested how long it would take for cold and flu germs to make their way around the office. The answer? Not long.





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COLD BUST[illegible]

Wash your ha[illegible]
Direct physical c[illegible] the easiest and c[illegible] to catch a germ. [illegible] one who is sick, [illegible] your hands will h[illegible] keep from spread[illegible]

Diet and exerc[illegible]
Think orange juic[illegible] orange cheese pu[illegible] reaching for the r[illegible] control is not exe[illegible]

Shake right, s[illegible]
If you're right-han[illegible] use your left hand[illegible] your mouth when[illegible] sneeze. Then sha[illegible]

Sleep tight.
Too little sleep an[illegible] about fighting off[illegible] They have you rig[illegible] they want you.

Develop a clea[illegible]
At home, clean th[illegible] as always, but don[illegible] disinfect the little [illegible] like light switches, [illegible] remote controls. T[illegible] mighty germ trans[illegible]

Clorox® Disinfecting Wipes invites you to GET OUT OF THE COLD. Win a trip to F[illegible]

NO PURCHASE NECESSARY. A PURCHASE WILL NOT IMPROVE YOUR CHANCES OF WINNING. Non-Purchase Entries and Purchase Entries have an equal Chance of Winning. Sweeps 12:00:00 Pacific Time (PT) on December 15, 2002 and ends at 23:59 (PT) on February 28, 2003 (the "Promotional Period"). 1. Eligibility: Must be legal resident of 50 United States and Distr age 18 years or older. Employees of The Clorox Company, its subsidiaries/affiliates/advertising and promotional agencies, including Marden-Kane, Inc., ("Promotion Entities") and their immedia bers (spouse, parents, children and siblings and their respective spouses) and individuals living in the same households of such employees are ineligible. Void where prohibited. This swee ject to all applicable federal, state, local laws and regulations. 2. To Enter: Print name, address, tel. no. on a 3" x 5" card and mail to Clorox/Florida Trip, Box 4109, Grand Rapids, MN 557 marked by 2/28/03 and received by 3/7/03. Only one entry per envelope that must be mailed separately. Promotion Entities shall not be liable for late, lost, postage due, incomplete, illegibl rected, garbled or undelivered entries or mail, or for computer, transmission or other malfunction, or for printing, typographical, human or other error. Mechanically reproduced entries not eligi Winner will be selected [illegible] about March 14, 2003 from all eligible entries received in a random drawing by Marden-Kane Inc., an independent judging organization whose decisions are fina relating to this Sweepstakes. One prize will be awarded. Estimated odds of winning are 1:17,000,000. However the actual odds depend on the number of entries received. 4. Prize: A sever night trip for two Florida [illegible] transportation (coach) from and to a major international airport near the winner's home to Orlando, FL, and hotel accommodations for six (6) night pancy. No cash redemption, [illegible] transfer or assignment of prize allowed except by the Sponsor. All taxes and any other expenses not specified herein are the winners sole re and travel insurance is not included. Travel subject to availability. Other applicable travel restrictions may apply. Approx. Retail Value: $4,000.00. Trip must be completed within one year fr notification. Travel companion [illegible] must be 18 years or older, unless they are an immediate family member, and will be required to sign a liability release prior to the awarding of t travel companion is a minor, he/she [illegible] by their parent or legal guardian. Winner and guest must travel together on the same itinerary. 5. Notification: Potential Winner w USPS priority mail with delivery [illegible] completed affidavit of eligibility, and publicity (where legal)/liability release within 14 days of receipt, or prize will be forfeited and alternate. Winner must furnish SS#, [illegible] winnings to the IRS, as required by law. 6. General: Entrants agree to be bound by these rules as well as U.S. laws and regulations to release the Promotion Entities and their [illegible], shareholders, directors and agents from and against any injury, loss, damage, claim, action and liability resulting from participatio stakes or in connection with receipt or use of [illegible] prize constitutes winner's consent to The Clorox Company and its designees' use of his/her name and likeness for advertising purpose, without compensation, unless prohibi[illegible]. Sponsor reserves the right to cancel or modify Sweepstakes if there is suspected or actual evidence of tampering with any portion of th which could affect the integrity, security, fairness [illegible] conduct of the Sweepstakes and conduct a random drawing to award the prize using all non-suspect eligible entries received such action. 7. Winner: For winner's name (available after [illegible] 31, 2003) send self addressed, stamped envelope to: Clorox "Win A Trip to Florida", P.O. Box 704, Sayreville, NJ 08871-07 The Clorox Company, 1221 Broadway, Oakland, CA 94612. Administrator Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 Tel: 516-301-2211 Fax: 516-365-5250 Len@marden

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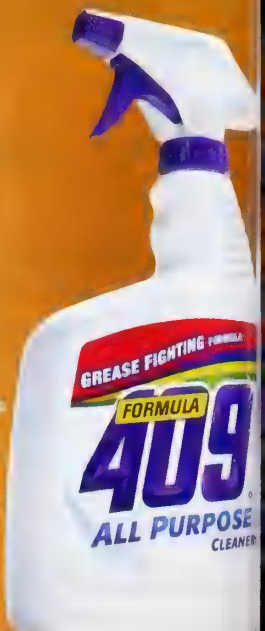
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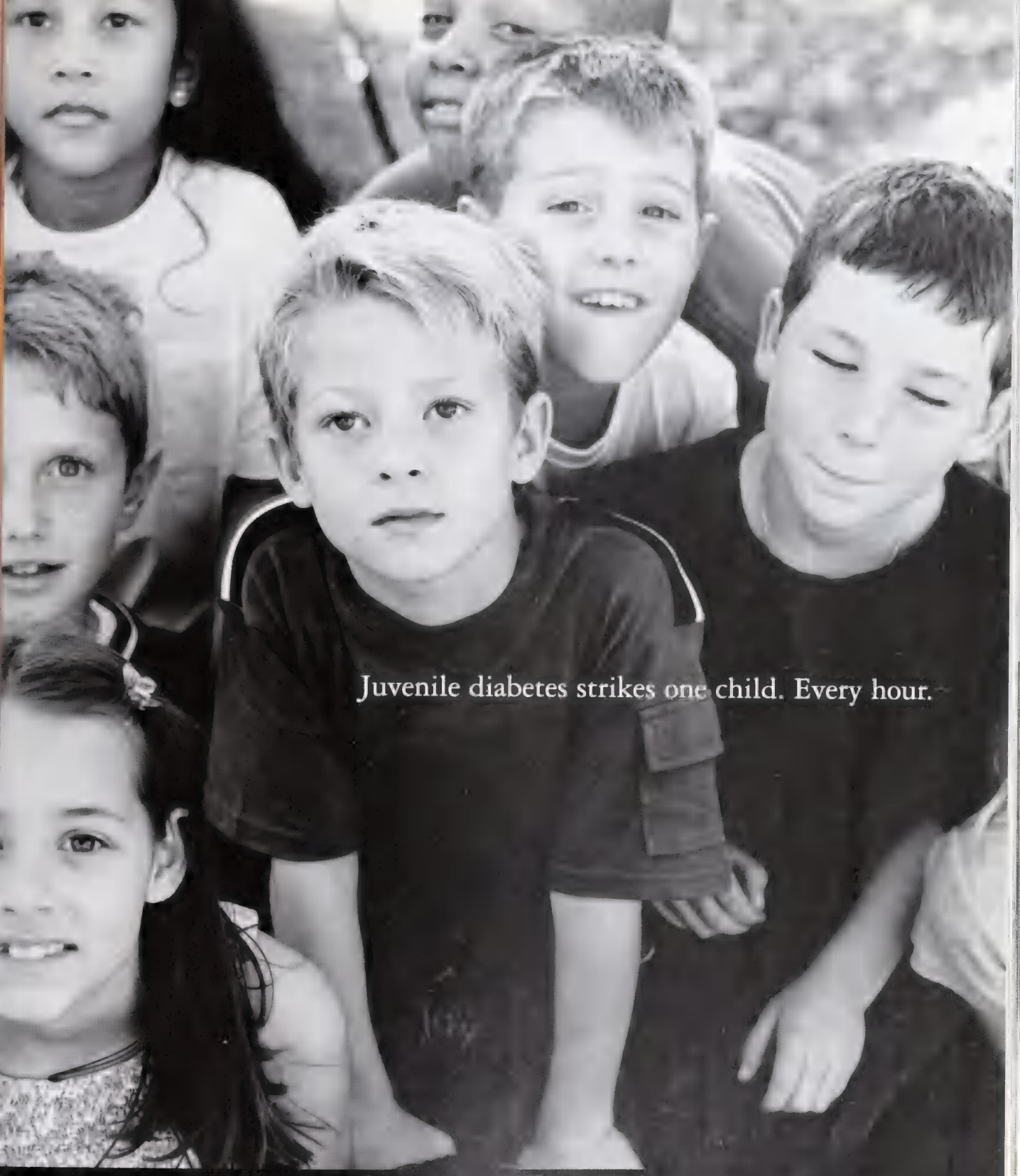


$$\sqrt{\frac{\text{bolognese}}{\text{dinner party}^{\text{for 4}}}} = \text{baked-on}^{\text{[mes}}$$

Kitchen mess equation #7:

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Research
Foundation
International

dedicated to finding a cure

(continued from page 96)

Roast Rack of Lamb with Red Onion *Jus* and Spring Onion and Mushroom Ragout

For the red onion jus:

1 T. olive oil
2 c. diced red onion
1 tsp. chopped garlic
Salt to taste
1 tsp. cracked black pepper
½ c. red wine
½ c. chicken stock
3 c. chicken demiglace (available in specialty-foods stores)
1 thyme sprig
1 bay leaf

For the potato rings:

2 medium Idaho potatoes, peeled
4 T. cornstarch (approximate)
Vegetable oil

For the lamb:

2 Frenched 8-rib racks of lamb
1 T. olive oil

For the ragout:

4 T. unsalted butter
1 c. diced button mushrooms
½ c. morel mushrooms
1 tsp. fresh thyme leaves
1 c. roasted shallots, diced
1 grilled bulb onion
½ c. white wine
2 c. chicken stock
⅓ c. red onion *jus* (see above)
½ c. Boursin cheese

For the garnish:

4 scallions, whole
Olive oil
Sel gris to taste

Make the *jus*: Heat olive oil in a medium skillet. Add onions and sauté until dark brown, about 10 minutes. Add garlic, salt, and pepper and cook for 2 minutes. Deglaze the pan with wine and simmer until reduced by half. Add remaining ingredients and simmer until reduced by one-third. Remove thyme sprig and bay leaf and set aside.

Make the potato rings: Using a Japanese mandoline set for medium slice, spin potatoes on the blade to produce long, thin strands. Spray the outside of 4 1-by-3-inch ring molds with nonstick cooking spray and roll them in cornstarch, dusting off excess. Laying potato strands as flat as possible, wrap two layers around each mold, leaving ¼ inch of space on the top and bottom. Spray the potato-wrapped molds with nonstick cooking spray and roll in cornstarch, dusting off excess. In a wok or deep fryer, fry the rings in four inches of hot vegetable oil until they are golden brown. Remove from oil and drain on paper towels for 2 minutes. Carefully remove rings from the molds and set aside.

Make the lamb: Preheat oven to 375°F. In a large ovenproof skillet, heat olive oil over medium-high heat and brown lamb all over, about 3 minutes. Roast in oven 15 to 20 minutes, or until it reaches desired doneness. Remove from the oven and let rest 8 minutes.

Make the ragout: In a medium skillet, melt butter over medium heat and sauté mushrooms, thyme, and shallots, stirring frequently, until mushrooms are softened, about 5 minutes. Add the grilled onion and wine and simmer 2 minutes. Add chicken stock, red onion *jus,* and Boursin cheese, and stir until cheese melts. Set aside.

Make the garnish: In another pan, sauté scallions in a little olive oil until wilted.

To assemble: Using a sharp knife, separate lamb into individual chops. Place a reserved potato ring on each of 4 large prewarmed plates. Using a tablespoon, spoon in one-quarter of the ragout in the center of each ring and top with sautéed scallions. Ladle one-quarter of the remaining red onion *jus* on each plate. Place 4 lamb chops around each potato ring and season with *sel gris*. Serves 4. ●

(continued from page 32)



Leslie: The Shakers were a Utopian
founded in the 18th century by M
Ann Lee [1736–84]. This group ref
to themselves as "Brothers and Sist
sharing common property and a vo
celibacy—key tenets of their church
Shakers blended the religious, dom
and workmanship aspects of a rev
life.

Leigh: In the 1840s the Shakers crest
population, with between 5,000 and
followers in communities throug
Massachusetts, Maine, New Hamp
New York, Ohio, Kentucky, and In
By the late 20th century, though,
than a dozen Shakers remained. Fro
original 19 communities, only on
exists today, in Sabbathday Lake, M

Leslie: Shaker craftsmen produced
ture and decorative arts for their ow
as well as for the public at large.
products were recognized for their q
by the "world's people"—those ou
the Utopian community—and a s
market developed for them. The Sh
became successful businesspeople, k
for their honesty.

Leigh: Color, form, proportion—
boxes have it all. They are simply eleg
their understated beauty and execut





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(continued from page 38)

Sitting there in the late afternoon, I had no way of knowing that I would stay nearly a decade. Already my meditation had so turned to schemes of furnishing that someone made it up the stairs without my hearing. G.G. appeared as an outline wedged between half-opened doors. "I forgot to mention that the lady next door is a witch; avoid eye, or for that matter, any contact whatsoever with her. And the man downstairs is . . . odd. Yes, odd, somewhat reclusive and stays in most days; he goes out usually at night." Then, without Creole good-byes, she turned and left.

The man downstairs was odd, unfriendly, and definitely nocturnal. Fortunately, all this was well before we knew that vampires thronged our streets, so I never gave it any thought, nor did he display unnatural incisors on the rare occasions when he smiled. The lady next door was another matter. Soon after moving in, I built an early-evening fire in the front room, encouraged by the presence of Villere's coal scuttle just a few doors down the street. A holdover from the last century, here one could scoop a stash of coal into a neatly folded gunnysack. The hearth had just begun to glow when the pretty girl upstairs began to shriek. I barely knew her but dashed up to find an apartment filling with smoke. She had been dressing for a promising date at Galatoire's that under no circumstances could be missed. Fleeing down the stairs in undergarments with only brush, handbag, and red wool suit, she took refuge in my apartment, calmed at last by my profuse apologies and two bottles of champagne. For months my decorating budget was shot by cleaning bills for her rather too extensive wardrobe. She had just left Sarah Lawrence, loved films, and talked brilliantly. Practically disinherited by her Garden District family for moving so downtown, she became a great friend, and that night began years of high jinks.

> "My grandson will break your knees if you walk on my roof again. Not even the saints will be able to save you. And there'll be other worse things too"

The next day, determined to unstop the chimney, I climbed through a back window of her apartment and leapt onto the adjacent roof to use its peak as a springboard back to ours. The sky was an unsettling blue. Sweeping vistas are not much found in swamp towns, but from the roof I could see to the river with its crescent spasm and all the rooftops of the Vieux Carré. My feet wandered with my mind as I took in this vast new empire. How I loved this city! If chimney stacks remained mysterious, all else had been revealed.

Transfigured, I returned to my apartment, where a violent tapping shook the bedroom shutters and broke the mood. An innocent investigation nearly ended in my decapitation from a flailing broomstick stuck between the common railings of the adjoining balcony. Hair flying, . . . ddened face making the protuberance on her hooked nose menacing, Rosalina di Vinc uttered her first words to me. "My grandson will break y knees if you walk on my roof again. Not even the saints will able to save you. And there'll be other worse things too." W that, the broom went flying through the iron guard and act the balcony; only the frayed straw kept it from skittering off end onto the heads of passersby. I kept the broom for ye hung it on the kitchen wall as a talisman; I even used it onc Mardi Gras. My repentant note went unanswered, the bouq I sent was tossed into the street.

In New Orleans, hyperbole masks some more profound r ity. I took G.G.'s parting words to heart: looked for kneep and avoided all eye contact. Until St. Joseph's Day. On this ni Italian men of every age stagger through the French Quar tossing fava beans into the air and trading carnations for kis from bystanders. The climax comes when a decorated carri holding St. Joseph is pul down Royal Street accom nied by music and chee Throughout the city, fr doors are left open to rev monumental altars made bread and cakes and ev kind of food. All this to ce brate the lifting of a fam centuries ago in Sicily. N being Italian, I had other fish to fry. Joseph is my middle nar cause enough to celebrate in a city where any excuse will av besides, he is the patron of those looking for a happy hom owed him big. My gallery was decorated with lanterns an huge, badly painted picture of the saint strapped to the stre side rails. Two dozen friends showed up; I tried to keep th sober long enough to ensure reverence when the saint wheel past. Someone brought a basket full of rose petals, whi drifted onto the float. The most devout and a few ironic gue fell to their knees. I felt the saint had been propitiated. Then my horror I noticed that the old lady next door was enthron near the edge of her long gallery, attended by two crones wat ing us intently. They seemed to know the entire tribe belo Quite obviously she was the queen mother of this parade. Fa beans rained heavily on both balconies, the carriage fu stopped, gallants made bows. My knees twinged, but not fr genuflections.

The next morning, while I was sipping coffee at my tab near the window, I heard a thud on my balcony. A sack h been tossed near the sill. Certain it must contain a bomb python, I waited for the worst. It didn't move. Pinned to it w a little card with St. Joseph printed on the front and, on t back, in high thin letters, "The rose petals were so nice; the sweets are from my altar. I hope you like them. Rosalina." Ov coming fear of poison, I discovered the (continued on page 1



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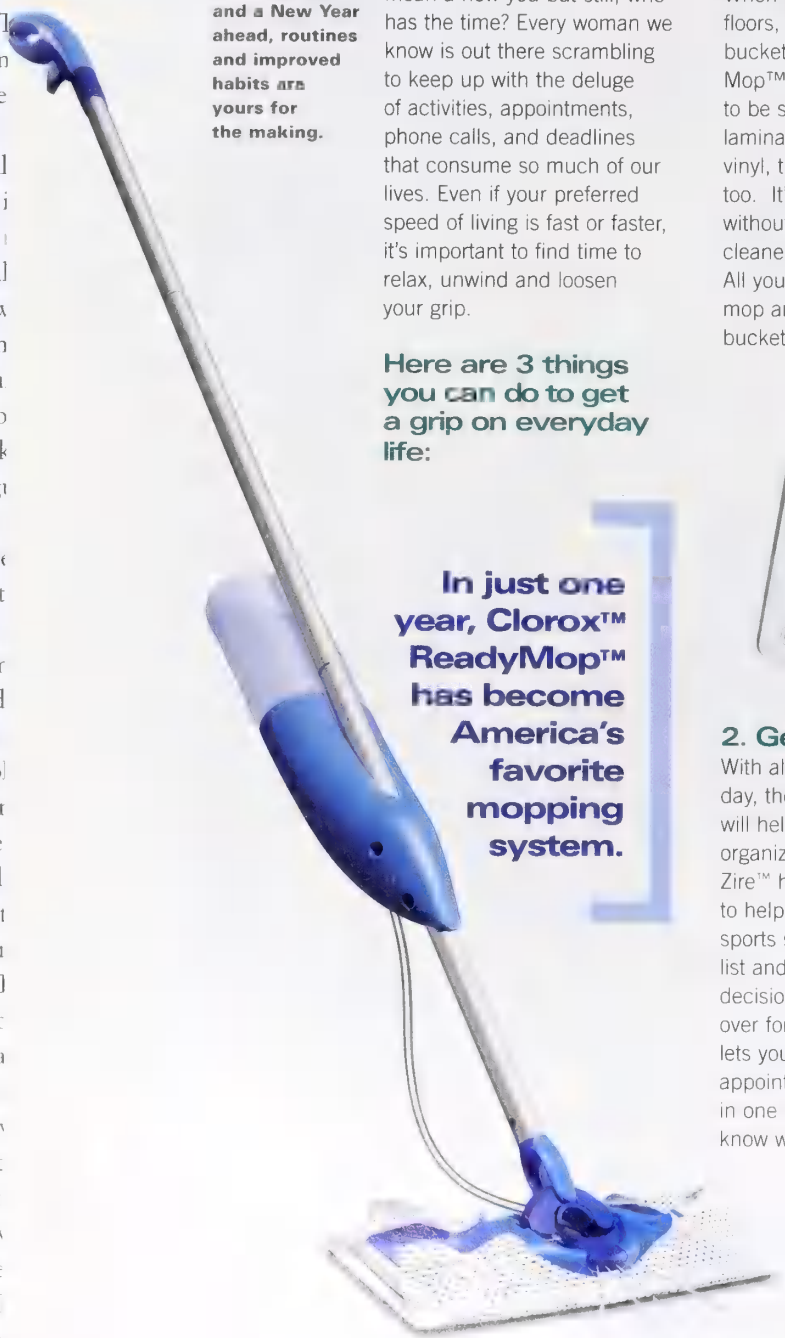
staying on track

resolutions 1-2-3

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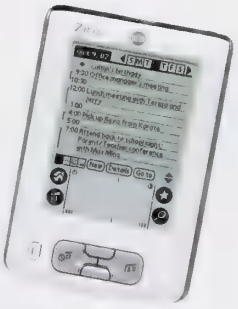
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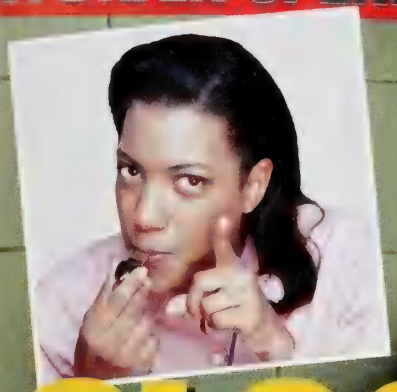
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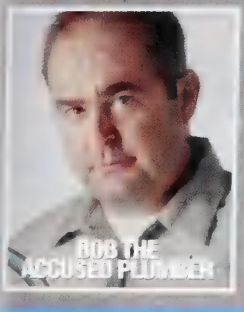


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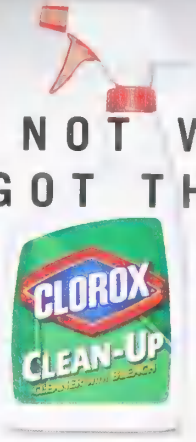


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thoughts of home

(continued from page 104)

most delicious pistachio cookies of my life and a good friend. That sack was just the first of many tossed onto my porch. Not just food but wonderful, used things no longer wanted. One day two large bags landed on my side containing several pairs of perfect Battenburg lace curtains, at least a century old. "My mama only used them when the priest came for a visit—she didn't even hang them up when I finally got married," Rosalina said, explaining that she had to wash and iron them, so always hated them. They fit my windows perfectly, so ornately out of fashion they actually became a decor cause célèbre. Secretly I treasured them, and the hypnotic patterns they drew on late afternoon floors often calmed my restlessness. Sometimes Rosalina pulled her chair up to our common railing and bent her head against it like an old confessor. Keeping her eye on the street below, she told me stories, wonderful and weird, of the French Quarter since 1900, which filled me with so many borrowed memories it sometimes seems I've lived there all my life. Her gossip and her gifts were treasures; I miss those hours. The curtains hung in my windows till the day I moved, and when I went to take them down, they shattered like a rose.

My rooms began to fill mostly with found things, a gift or two, and the loot from ongoing minor thefts made during visits to my family's house. They filled up with living stuff as well: tableaux of mad, laugh-filled gavottes, some tears, and shocking intensities. But as easily as a house will choose its tenants, it just as easily dismisses them. Rooms that seemed so large for one began to shrink quite inexplicably for two. The street whose ruckus once enchanted me became a little loud. I missed the chance to buy the buildin[illegible] a song—the girl upstairs beat me [illegible] tune. I got the packing boxes. Son[illegible]ngs were moved, some given back t[illegible]bs, and some passed on to youthfu[illegible]ls. A new life started up elsewhere, [illegible]etween old walls. ■

resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.
Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

PILLOW TALK

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. **Custom-made pillows** inserts—Mike's Pillows (M); 212-260-7270. *Fabrics and trims*: **1. Hand-embroidered crewel** #T31439 by J.H. Thorp & Co.—Decorators Walk (T); 212-415-3955. **Wool tassel fringe trim** #985-12594 in color WCWK28—Samuel & Sons (T); 212-704-8000. **2. Sari** #310N83 in fuchsia by Raoul Textiles—AM Collections (T); 212-625-2616. **Tassels** #0216-A1279—M&J Buttons (R,T); 212-391-6200. **3. Quatrefoil** #459340 in 002 pink by Alexander Girard—Maharam (T); 800-645-3943. **Linen and cotton fabric** in tea rose—B&J Fabrics (R,T); 212-354-8150. **4. Wool felt** #DE10267—Holland & Sherry (T); 212-355-6241. **Shell fringe** #979-30694 in color 1—Samuel & Sons, see above. **Grosgrain trim**—M&J Trimming,(R,T); 212-391-9072. **5. Beaufort Epingle** #2002204-5 in blue by Diamond Baratta—Lee Jofa (T); 212-688-0444. **Titine tape** #90528.05/9—Brunschwig & Fils (T); 212-838-7878. **6. Eden embroidery** #89480-235 in cornflower—Brunschwig & Fils, see above. **7. Biarratz** #36199-010 in sky—Scalamandré (T); 212-980-3888. **Penelope Crete trim** #39039-M21—Brunschwig & Fils, see above. **Cotton canvas** in carnelian for welting—B&J Fabrics, see above. **8. Patricia Venice** #SR433/5—Christopher Hyland (T); 212-688-6121. **Ball trim** #985-26519, color 7—Samuel & Sons, see above. **9. Alacha** #F1008/01—Osborne & Little (T); 212-751-3333 **10. Junko** #4507/17 in prune—Manuel Canovas (T); 212-753-4488. **Fringe trim,** #983-16426 in color G45—Samuel & Sons, see above. **11. Surya** #1407-11 in aubergine—Manuel Canovas, see above. **Grosgrain trim** #917-00307 in color 793 raisin—M&J Trimming, see above. **12. Arabella** #10836-02 in sand—Cowtan & Tout (T); 212-753-4488. **Large bobble trim** #JM04E-05 in dark green by Jane Churchill—Cowtan & Tout, see above.

40 ALERT

Designer: Elizabeth Davis; 917-208-6293. **Bed linens; fabric** for curtains, Siena Matelassé; **fabric** for cushions, Canettone; **cashmere blanket** in dragon red—Anichini (M); 800-553-5309. **Fabric** on pillows and in wardrobe, Jenison silk taffeta check, #7672B-0333—Stroheim & Romann (T); 718-706-7000. **Frame**—Birnam Wood Galleries; 631-764-1296. **Daybed; Daläro wardrobe**—Swedish Blonde (M); 800-274-9096. **Toile fabric,** American Independence, #L67735, custom color—Decorators Walk (T); 212-415-3955. **Hutch; bedside table**—Gore-Dean Antiques (R,T); 202-625-1776. **Vases**—Robin Mix at Tunbridge Glassworks (M); 802-889-3430.

TINY TRIUMPH

Pages 44 to 49. Designer: **Jean-Louis Deniot**; Cabinet Jean-Louis Deniot, 58 Rue de l'Université, 75007 Paris, France; 011-33-1-45-44-04-65. *E-mail*: jeanlouis@deniot.com. **Fauteil fabric**, velvet—Pierre Frey (T); 212-213-3099. **Le Manach striped fabric**—Le Menach Georges (R); 011-33-1-47-42-52-94. **Sink fittings**—IKEA (R); 800-434-4532. **Basin**—Villeroy & Boch (M); 212-677-1151.

50 BOCA ROCOCO

Pages 50 to 57. Designers: **William Diamond, Anthony Baratta,** Diamond Baratta Design, 270 Lafayette St., New York 10012; 212-966-8892. *Pink bedroom*: **Floor lamp**, custom—Diamond Baratta Design, see above. **Fabric on chair,** Magazine Street Weave, #2002196-7 from the Diamond Baratta Collection—Lee Jofa (T); 212-688-0444. **Italian bed**—Carousel's Antiques (R,T); 954-942-3222. **Plaque**—Emerson Antiques (R,T); 207-374-5140. **Bottles**—Jonathan Adler (R,M); 877-287-1910. *Outside*: **Pinot Bistro table**—Design Within Reach (MO); 800-944-2233. *Living room*: **Louis XV Bergères**—Jennings & Rohn (R,T); 203-263-3775. **Fabric on chairs,** Caresse, #ML801/11—Osborne & Little (T); 212-751-3333. **Sofa,** custom by designers. **Sofa fabric** by Josef Frank discontinued; similar—Brunschwig & Fils (T); 212-838-7878. **Sunburst mirror**—Orson (T); 305-861-0920. **Bowl**—Far Eastern (R,T); 212-460-5030. **Linen wall fabric** #006773T—Quadrille (T); 212-753-2995. *Living room*: **Fabric on chair,** custom by designers. **Lamp base** made from a vase—Far Eastern, see above. **Sideboard**—Antique & Art Exchange (R,T); 415-567-4094. **Garden stool**—Far Eastern, see above. **Floor lamp**—Carousel Antiques, see above. *Yellow bedroom*: **Headboard fabric**, custom by designers. **Festival V wall and curtain fabric** by Elitis—Scalamandré (T); 212-980-3888. **Swing-arm lamp**—Hinson (T); 212-355-5099. *Dining room*: **Tall-back chairs; lambrequins** on dining chairs, custom by designers. **Dining chairs**—Pagoda (R,T); 518-822-10[illegible] **Erector Stripe curtain and tablecloth fabric,** custom [illegible] by Dek Tillett—Travers (T); 212-888-7900.

SIMPLY ELEGANT

Pages 58 to 65. Designer: **John Oetgen**; Oetgen Desig[illegible] 2300 Peachtree Rd. N.W., Ste. B209, Atlanta, GA 30[illegible] 404-352-1112. *Living room*: **Glass-topped table**—Pie[illegible] Martin (T); 212-593-1222. **Parlor chairs**—Maison G[illegible] (R,T); 212-674-7611. **Parlor chair fabric**—Zimmer + Rohde (T); 212-758-5357. **Mirrored table**—Howard Kaplan Antiques (R,T); 212-674-1000. **Sofa; club cha[illegible] banquette**, custom by designer. **Sofa; club chair fabr[illegible]** Museum Mohair; **banquette fabric**, silk—Joseph No[illegible] (T); 212-421-8755. **Club chairs** (by screen), Emile—[illegible] Tarlow/Melrose House through Holly Hunt; 212-75[illegible] 6555. **Ottoman**—R. Jones (T); 212-319-7100. **Club ch[illegible] and ottoman fabric**, mohair velvet—Larsen through tan & Tout (T); 212-753-4488. **Round carpets**—Starl[illegible] pet (T); 212-752-9000. **Wall covering**, Jaspe Flint parchment—Maya Romanoff (T); 212-888-3333. *Bed[illegible]* **Headboard**—custom by designer. **Headboard fabric** vet mohair—J. Robert Scott (T); 212-755-4910. **Linen** Pratesi Linens (R); 212-288-2315. **Curtain fabric**, silk twill—Jim Thompson (T); 212-758-5357. **Bedside tables**—Nancy Corzine (T); 212-223-8340. **Dust ruffl[illegible]** Fortuny (T); 212-753-7153. **Carpet**—Stark, see above.

72 [illegible] TO [illegible]

Pages 72 to 77. Designer: **Gabriel de la Portilla;** Gabrie[illegible] Portilla Interior Design, 445 W. 46 St., New York 1003[illegible] 212-307-4916. *Sitting room*: **Pillow fabric**, Palladio—S[illegible] Hesslein through Bergamo (T); 212-888-3333. *Living r[illegible]* **Coffee table**, custom by designer. *Bedroom*: **Wall lamp**[illegible] Tolomeo—Artemide (R); 212-925-1588. **Batik pillow**—[illegible] Anthropologie (R,T); 212-343-7070. **Kilim pillows**—S[illegible] Antiques (R,T); 518-822-0729. *Guesthouse*: **Coffee tab**[illegible] Tom Noonan Antiques (R,T); 518-828-5779. **Striped fa**[illegible] cotton—Kravet (T); 212-421-6363. *Bathroom*: **Sconces**[illegible] **tains**—Restoration Hardware (R,MO); 212-260-9479. **tings**—The Home Depot (R); www.homedepot.com.

78 GUSTAVIAN REIGNS

Pages 78 to 83. Designer: **Annika Bogart Elias**. The H[illegible] Collection; 323-852-0303. *Main room*: **All Swedish antiques**—Karl XII Swedish Antiques (R,T); 323-852-0303. **Chests of drawers**—John Rosselli Antiques (T); 737-2252. **Curtain fabric**—Diamond Foam & Fabric (R,T); 323-931-8148. *Kitchen*: **Chair**, Hedvig—Haga [illegible] lection, see above. *Dining area*: **Table**, Drottingholm; **ing chairs**, Lovisa—Haga Collection, see above. **Pillo[illegible] fabric**, cotton—Diamond Foam & Fabric, see above. **pet**, sisal—Stark Carpet (T); 212-752-9000. *Bedroom*: **Pedestal table**, Shelley; **bed**, Helena; **armchair**, Fanny; **bedside table**, Fredrika—Haga Collection, see above.

THE COUNTRY GIRL

Pages 84 to 91. Designer: **Todd Romano**; Todd Romar[illegible] Interior Design, 1015 Lexington Ave., New York 1002[illegible] 212-879-7722. *Study*: **Sofa**, custom by designer. **Sofa fabric**, Lannion Etrusque—Clarence House (T); 212-[illegible] 2890. **Wall lamps**—Hinson & Co. (T); 212-688-5538. **Table lamp**—Christopher Spitzmiller (T); 212-563-114[illegible] **Armchair fabric**, Bowknot—Travers (T); 212-888-790[illegible] **Roman shade fabric**, Heidelburg—Clarence House, [illegible] above. *Bedroom*: **Carpet**—Stark Carpet (T); 212-752-9[illegible] **Curtain fabric**, L'Arbre aux Paens—Clarence House, above. *Sitting room*: **Seating**, custom by designer. **Seat fabric**—Scalamandré (T); 212-980-3888. **Shade fabric** Perigueux—Clarence House, see above. *Dining room*: **Dining chairs**, custom by designer. **Dining chair fabri[illegible]** Villers—Old World Weavers (T); 212-753-2722. **Table** John Rosselli (T); 212-737-2739. **Wing chair fabric**, L[illegible] wood—Hinson & Co., see above. **Carpet**—Rug Loft (R,T); 212-879-2663. *Bathroom*: **Chair**, custom by designer. **Chair fabric**, Bokhara—Bassett McNab (T); 206-762-2676.

96 MATCH GAME

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CORRECTIONS

September 2002: The tufted armchair on pages 110 and 111 in "Spare Sanctuary" was credited incorrectly. The credit is as follows: **Redgrave chair,** #207536; $899—Ethan Allen (R); 888-324-3571.

November 2002: In "Double Take" on page 190, the Bernini Cocktail coffee table was misidentified. The credit should be: Bergman Coffee Table by Kerry Joyce, available through Dessin Fournir; 785-434-2777.



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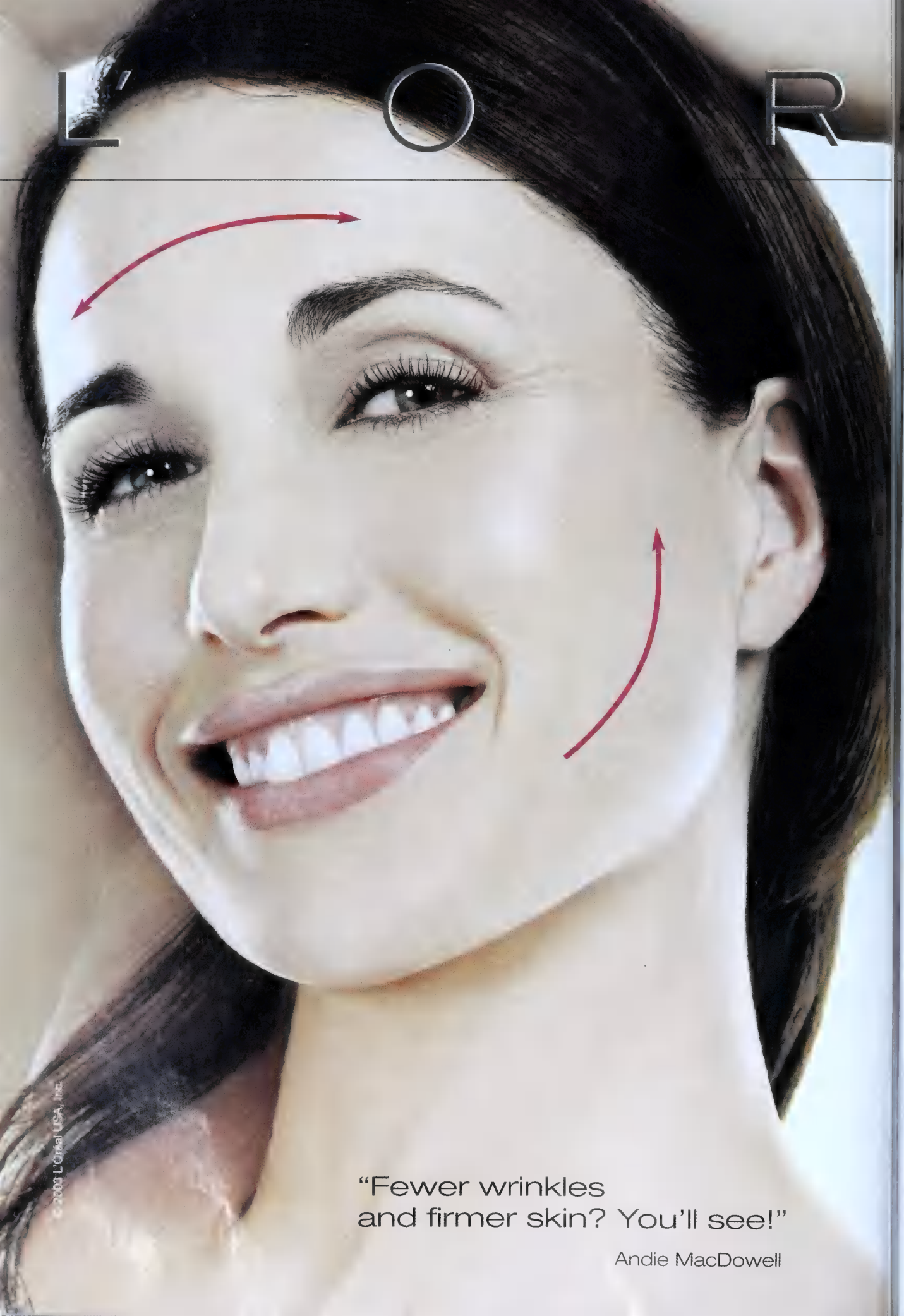
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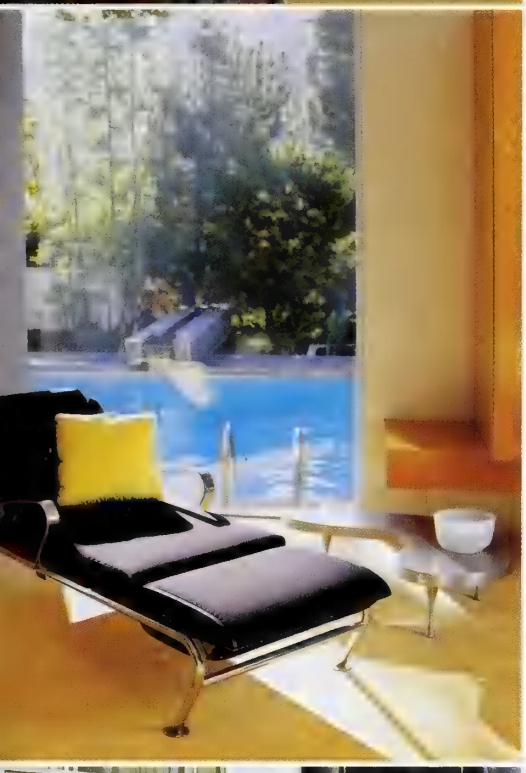


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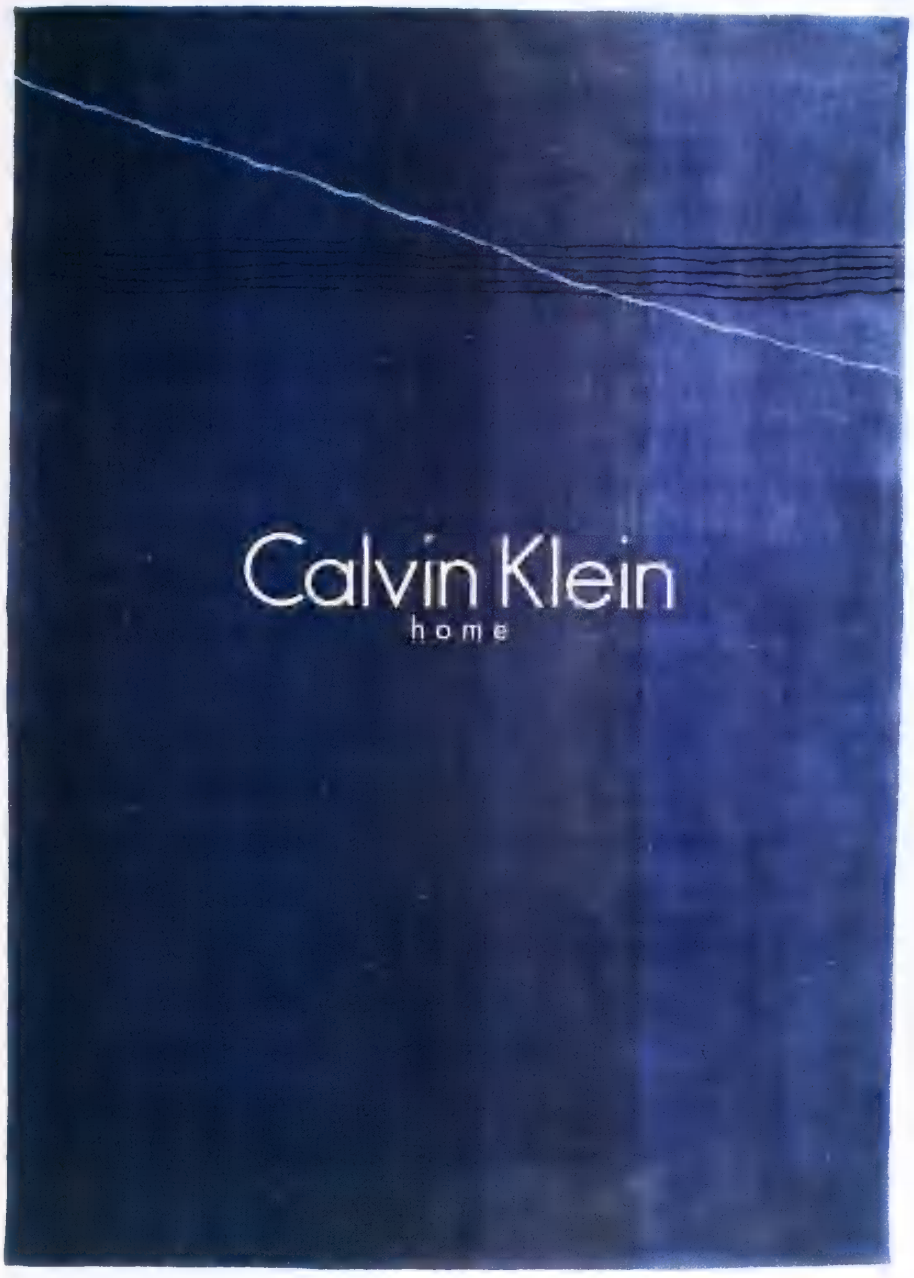
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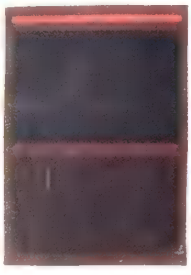
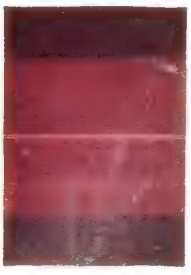
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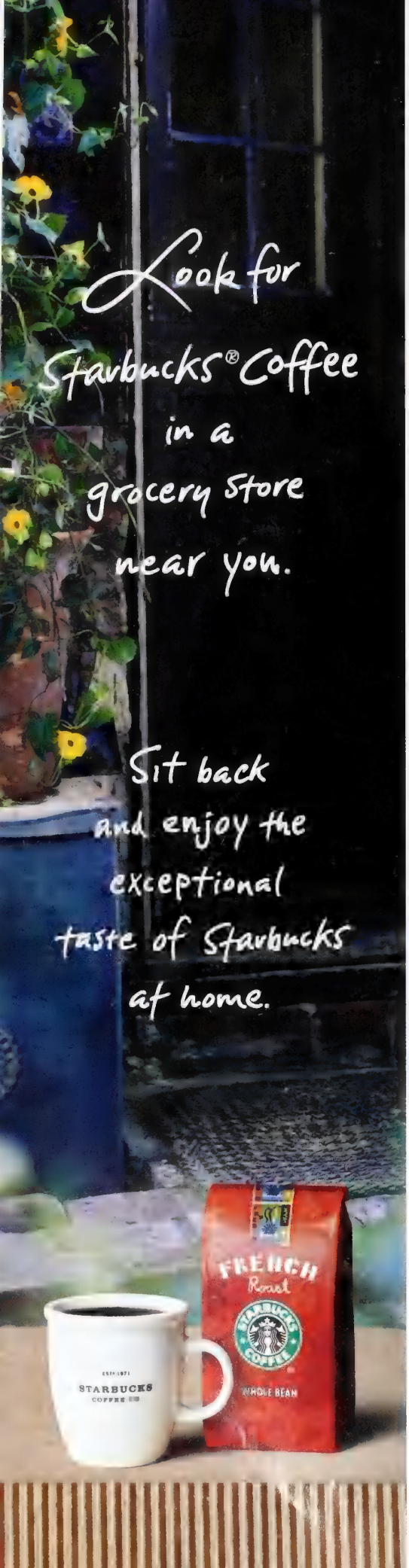
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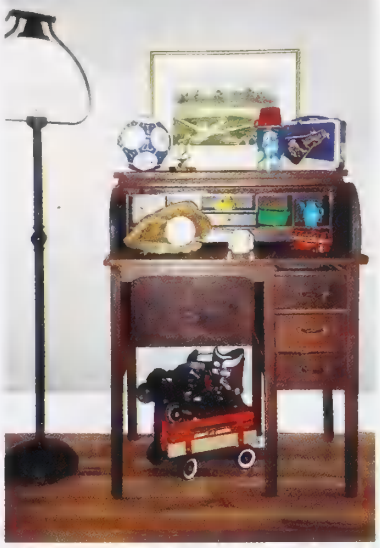
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This rolltop desk, bought at Sears Roebuck in the 1920s, was the desk I used as a child.

It will come as no surprise to those who know me that I have a thing for antiques. (No jokes, please, about me being an antique.) I think anyone who has an interest in history can naturally relate to old furniture and imagine—as I do—the places that chair, sofa, or armoire has been, and who made it in the first place.

For instance, when you're eating on that antique table this evening, take a minute to think about who might have dined on it 100 years ago, and how very different their conversation must have been from the one you're having with your family tonight. I can assure you they weren't talking about the latest blockbuster movie or that basketball game that you and your kids plan on watching on television. And while they had their own challenges in raising their children, you can bet they didn't have to order them to turn off the PlayStation 2 video games or to scold them for tying up the telephone for an hour or two.

It's an understatement to say that we live in a different world now. Yet, some things truly never change. If you love that antique desk or table, chances are the people who first had it loved it, too. Antiques are not just pieces of brown furniture; they have a story to tell, one that's related through the lives of the people who created them, as well as the generations of families who lived with them.

We all have our favorite pieces of furniture. Mine isn't even an antique in the true sense. It's a child's rolltop desk, sold by Sears Roebuck in the 1920s and given to me by a great-aunt when I was a kid. It had first been used by her son, who was killed in World War II. That she gave it to me made an impact, even then. I loved sitting at that desk as a child, pretending I was in my dad's office or presiding over the very important business of my model rocket club in the 1960s. Today, that desk has a prominent place in my home.

I said in this column last month that I get my love of winter from my dad. I have to tell you that my love of antiques comes from my mom. We certainly couldn't afford the kind of fine 18th-century furniture that in later years I've seen in some of the great private homes in America. But my mom has an appreciation of furniture that transcends money. It's not how much you pay for something; rather, it's the thrill of a great find at a flea market and the adventure of scouring one shop after another. There's also satisfaction in knowing that the chair over in the corner belonged to your grandfather or that the armoire you spotted at an estate sale is now sitting in your living room.

In the coming months, you'll see more coverage of antiques in *House Beautiful,* beginning with this month's look at the history—and continuing legacy—of sideboards (page 36). And as always, antiques experts Leslie and Leigh Keno offer up their expertise in our "He Said, He Said" column, including their take on cupboards (page 32). Also, please feel free to write and let me know about your own favorite furniture. The address is Mark Mayfield, *House Beautiful,* 1700 Broadway, 29th floor, New York, NY 10019. If you prefer, you can email at hbmail@hearst.com. I'm always glad to hear from you.

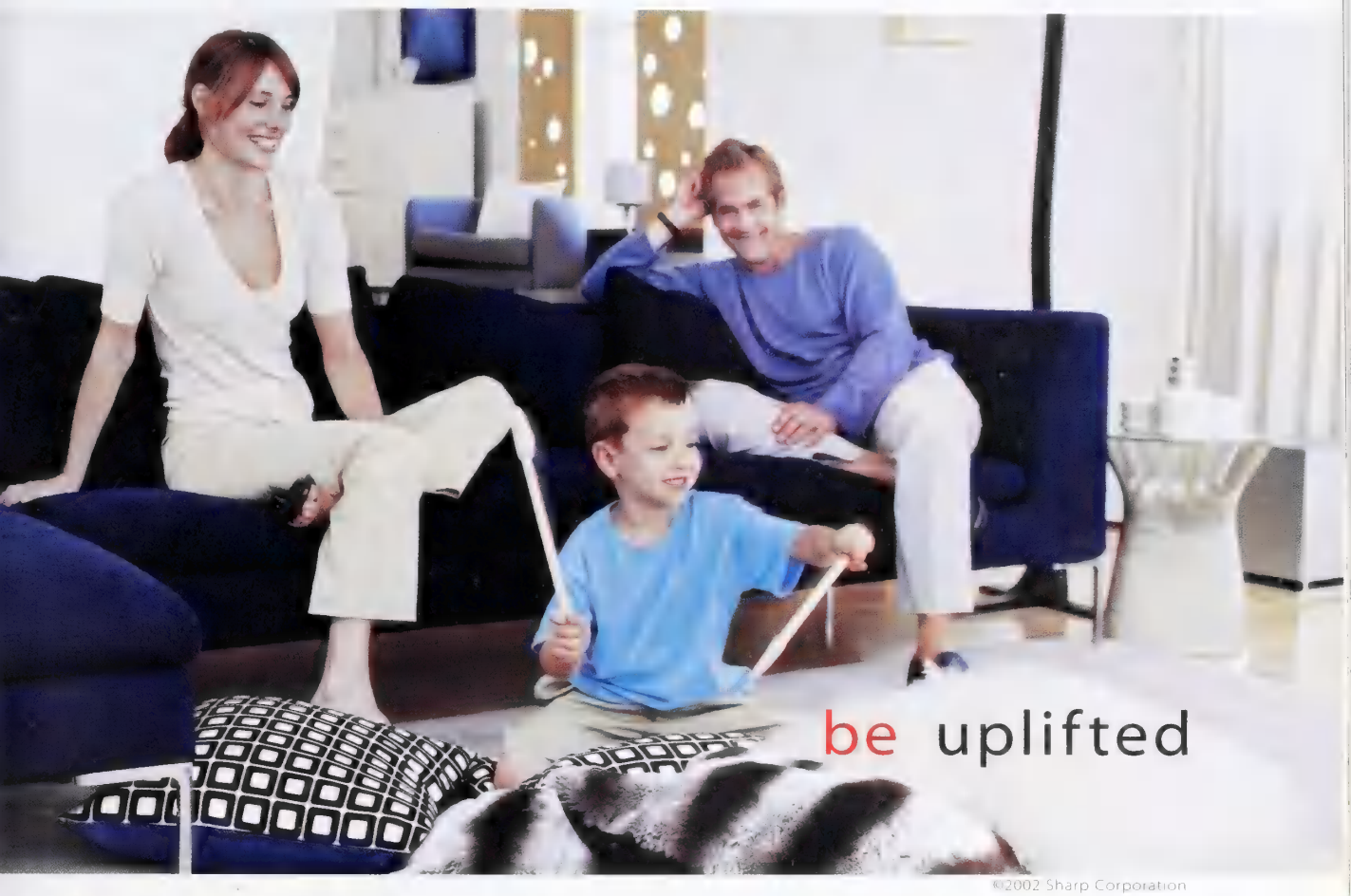


Cheers,

Mark Mayfield

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letters

Good Gardening

I was pleased with December's "Garden Goddess," in which Katherine Whiteside says that "giving a live plant is like giving a kitten or puppy." Often the responsibility involved in caring for a plant is overlooked.

Catherine Cleeremans
via e-mail

It's a Wrap

I have a small-space storage tip for your readers. When moving recently from a home to a small apartment, I found that there was not enough closet space to hold all my possessions. I wrapped seven medium-size boxes in shiny gift paper in shades of violet, lavender, and lime and carefully packed my Waterford crystal and Coalport china in them. I then stacked them in a corner of my living room. The boxes match my white furniture and violet pillows and are safe and secure enough for my fragile possessions.

Dorothy Greene
via e-mail

Hit List

I devoured your fabulous November issue, and while I think the directory of America's top designers is great, I would like to see decorators from every state included. Most of the designers on the list are from New York or California, but I'm sure there are great talents to be found in every state.

Martha Pollock
Cheyenne, Wyoming

Editors' note: HB's staff makes every effort to compile a list of designers that is geographically diverse. In our 2002 roundup, more than 100 designers from 18 states were represented, and we plan to include even more variety in this year's installment.

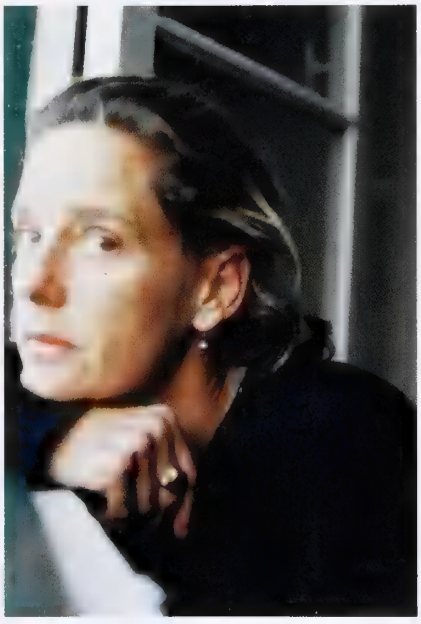
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contributors



Ted Loos ▸

For this issue, *HB* contributing editor Loos checks out fashion designer Oscar de la Renta's new furniture collection for Century ("Almighty Oscar," page 28). A native of Milwaukee, the New York–based writer previously worked as an editor for *Art & Antiques* and *Wine Spectator.* His articles have appeared in such publications as *Food & Wine, Town & Country,* and *The New York Times.*



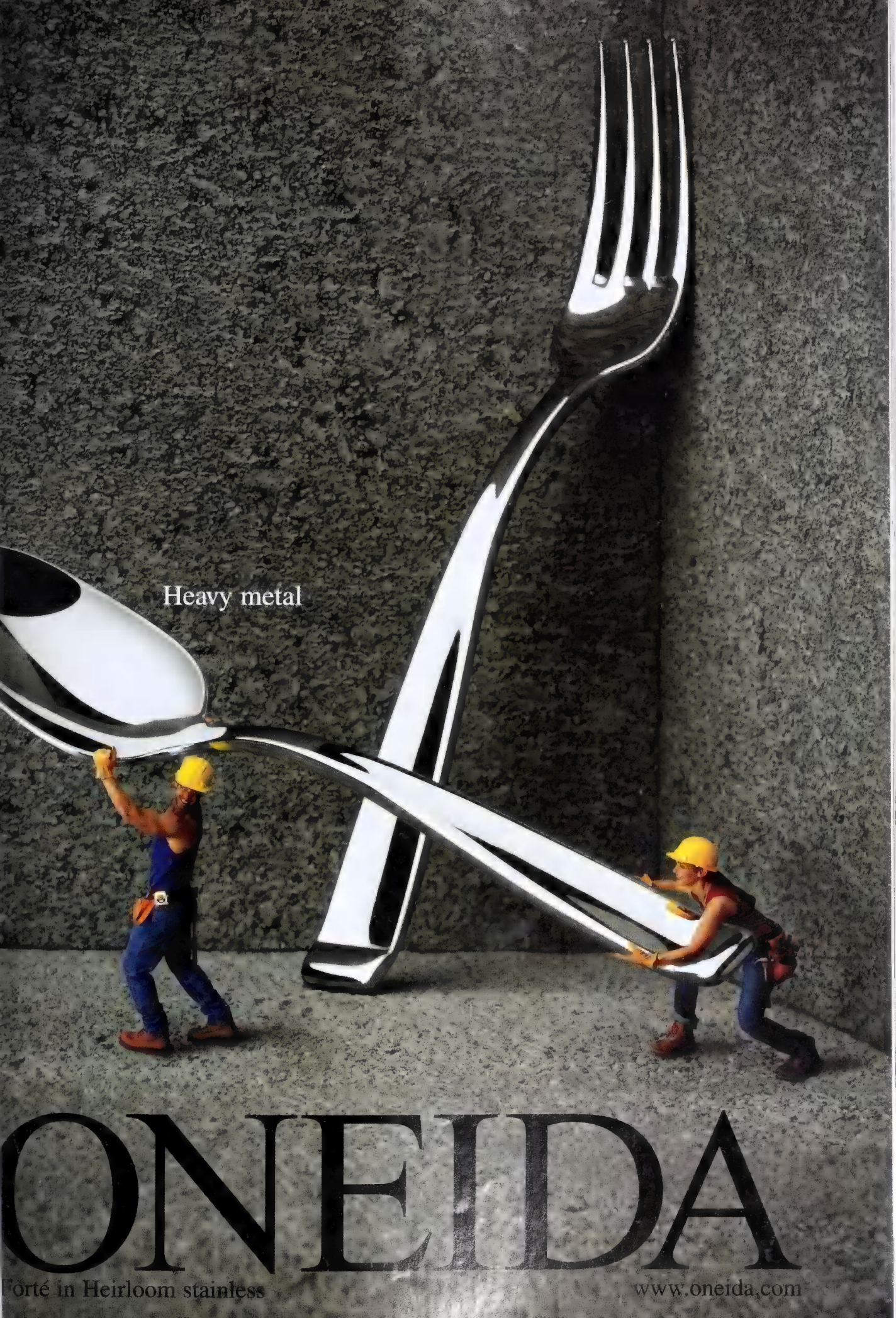
◂Tria Giovan

"In a perfect world, I would hav
of them—they were a great inspi
for me," Giovan says of the kit
she photographed for this m
"Come to Order" (page 45) and "
ness and Light" (page 48). Bo
Chicago and raised on St. Thoma
has published her work in *Smi
ian, Travel + Leisure, Southern A*
and *Islands* and is the author of
The Elusive Island (Abrams). G
lives in New York.



Mick Hales ▸

Photographer Hales ("Divide and Conquer," page 98) began his career by taking pictures of the light over the moors in his native Devon, England. "The same thing still excites me if I am shooting inside an apartment in New York," he says. "The daylight explains the space." In addition to shooting for magazines, Hales has published his work in 17 books. He lives in Columbia County, New York.


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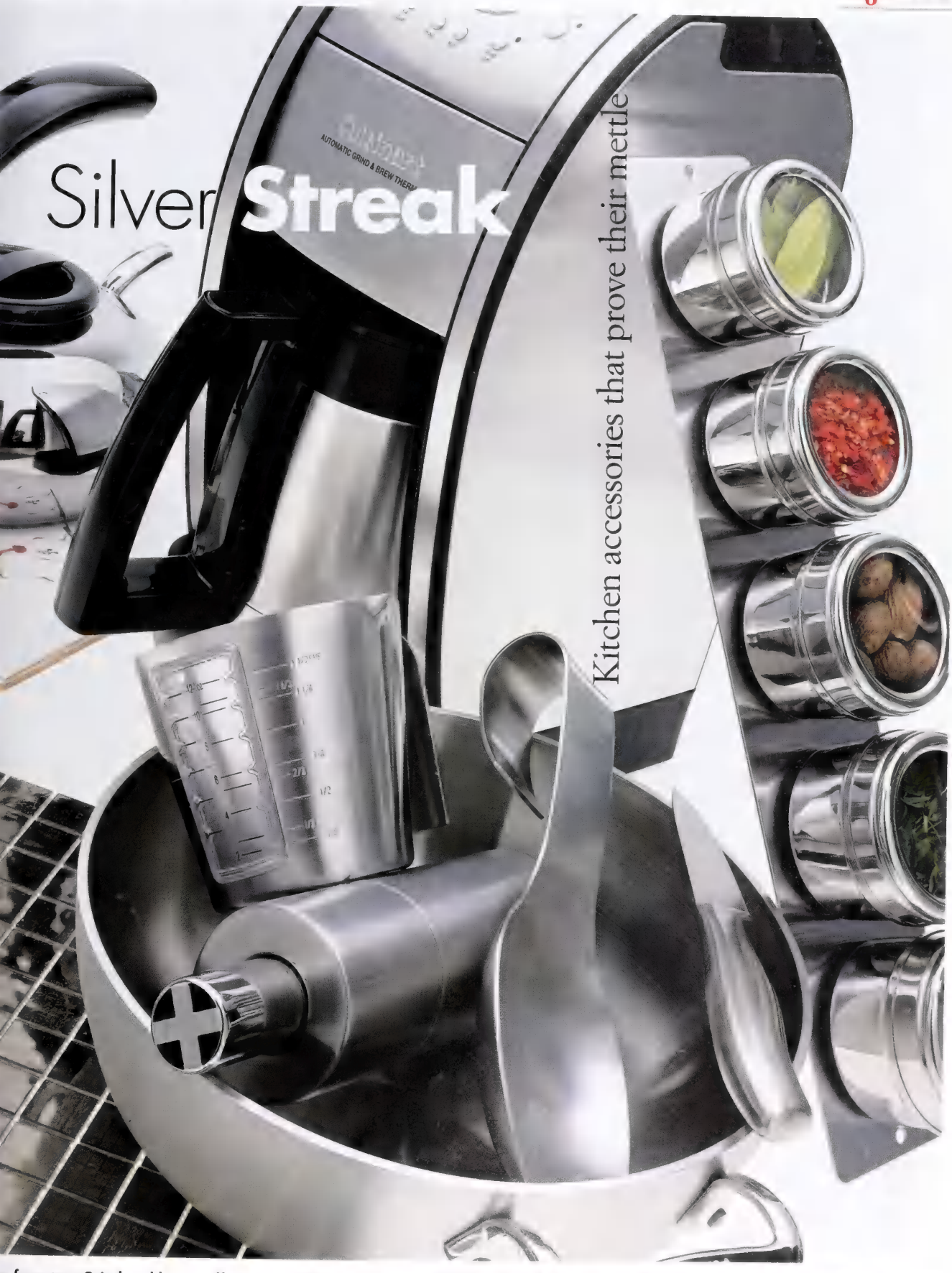
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Silver Streak

Kitchen accessories that prove their mettle



e from top: Grind and brew coffeemaker, $149; by Cuisinart: 800-726-0190. Soho Spice rack, $45; through the Terence Conran Shop: -9079. MC² three-quart cassoulet, $120; by All-Clad: www.allclad.com. Insignia steel paring knife, $80 for an eight-piece set; from Cutlery: 800-999-3436. Spoon rest, $13; by Amco Houseworks at S. Feldman Housewares: 800-359-8558. Koncis spice mill, $13; by rklund for IKEA: 800-434-4532. Two-cup measure, $15; by Amco Housewares, through the Terence Conran Shop: 866-755-9079. glass mosaic tile, from $15 per square foot, and Chef series tile by Maddalena Sisto for Bardelli, $400 for eight pieces; all from Tile and Il Bagno Collection: www.hastingstilebath.com. C.U.R.L.S. kettle, $100; by Luca Trazzi for FrancisFrancis!: 888-854-4141.



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Retro Renaissance

Paying homage to the 1950s kitchen

Clockwise from top rig… amelware nesting bowls, $19 for three; from the Golden Rabbit: www.spattermatter.com. Red tin canisters, $1… for four: www.twoscompa… m. Fait-toute pot with cover in citron yellow, $79; from Emile Henry: 302-326-4800. Potluck brownie pan, … through Sur La Table: 800-… 852. Retro kitchen timer alarm, $25; by Teltime at S. Feldman Housewares: 800-359-8558. Triple-slot toaster with red accents, $… …y Rowlett at Neiman Marcus: www.neimanmarcus.com.



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Clockwise from top left: Ojex juicer in tangerine, $100; from Williams-Sonoma: 877-812-6235. Vacuum jug, $57; by Erik Magnussen for [illegible] 888-484-6846. Red wood salad bowl, $50; by Granville through Lancelotti Housewares: 212-475-6851. Whisk with yellow polypropyle handle, $15; by Mepra: 877-786-5953. DuPont Corian solid surfaces in graphite blue and sun, from $45 per square foot installed: www.corian.com. Propad 10 trivet, $32; by Peter Stathis for Pure Design: www.puredesignonline.com. Cast-iron and enamel saucepan cranberry, $85; from Aga: [illegible]633-9200. Nylon scouring pads in red, yellow, or blue, $1 each; from the Terence Conran Shop: 866-75[illegible]

Surprisingly well-behaved considering
all the studs and leather.



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HouseSeats

Six takes on the evolving bergère

Producers: Carolyn Sollis and Elaine Wright

Photographer: Lenoon Flana



A classic French armchair with upholstered sides, the bergère has played a vital role in decorating since the early 18th century. The b shape has changed from rounded to squared off, and until recent years the chair always sported a visible wood frame. Black-and-wh fabrics give a freshness to even the earliest form we show.

Modern bergères in a m dern setting, left to right: Gerard's Chapman Chair with Tuxedo Stripe from J. Robert Scott. Maxalto's #975 C from B&B Italia with Alan mpbell's Cliquot #AC1220-01 from Quadrille. Mataliano's Frank #3 Arm Chair from Holly Hunt with Ala Campbell's Saya Gata fro Quadrille. Le Module wallpaper from Kravet; Thassos marble floor tiles from Artistic Tile.

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up as 1-2-3." ***Popular Science*, 11/01**

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Scaduto, *Sound & Vision*, 1/02

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hael Harmon, News Radio 1200 WOAI, 12/01

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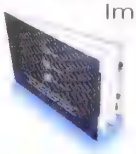


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Traditional bergères stack up on a traditional stage; keep the trimmings minimal. Top to bottom: Roche Bobois Mini-Bergère D'albret with Tartan Silk Plaid #83401-970 from Brunschwig & Fils. Hickory Chair's Louis XV Bergère #6316-51 with Country House Toile #6666112 from Waverly. Oly's Hanna Chair with Diamond Baratta Design's Sconset Stripe #2002193-8 from Lee Jofa. Faux-paneled Comédies Bal Masqué wallpaper from Scalamandré; European slate linoleum from Amtico. For more details, see Resources.

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Writer: Ted Loos Photographer: Francis Hammond Producers: Carolyn Sollis and Elaine Wrightm



Designer Oscar de la Rent with vice president of licensin Eliza Reed Bolen in the Centu Furniture showroom in Hig Point, North Carolina, turi from frocks to sofas with h new line of home furnishing

Almighty Oscar

Fashion designer Oscar de la Renta trains his eye on a new line of furniture for Century

You'd think that designer Oscar de la Renta would have his feet up on a sofa at this point in his career. But one night last fall at the High Point furniture show in North Carolina, there he was, fluffing pillows and moving large pieces of furniture around until three in the morning. The 66-year-old couturier had good reason for the heavy lifting: the launch of his 118-piece furniture line for Century, Oscar de la Renta Home, which debuts in stores this April. "We did all the finishing touches ourselves because I'm too impatient to wait someone else to do it," says de la Renta, who has based designs on the furniture that he has spent a lifetime collecting. The ultimate perfectionist, de la Renta put Cent through its paces to get what he wanted, repeatedly sen the company back to the drawing board when a chair's and claw foot wasn't carved just right.

"The link between the pieces is a comfortable lifestyle,





This view: The rope armchairs and ottoman are part of the Park Avenue collection, inspired by de la Renta's residence in New York and upholstered in a print by the designer. Left: The dining chairs and table are from the Kent Connecticut collection.

a certain time period," says Ed Tashjian, corporate marketing director for Century. "Oscar has lived a great life. There's nobody in the world I'm envious of—but I'd trade places with him."

"This is something I've wanted to do for a long time," de la Renta explains. "The line is inspired by the three places I live: New York, Connecticut, and the Dominican Republic—a city look, a country look, and an island look." De la Renta expects people to combine these disparate pieces, just as he and his wife, Annette, have. The mix ranges from the Punta Cana chair and ottoman— >









Clockwise from top left: The four-poster bed is available with or without a canopy. The chair-side table features a drop front. The tufted ch has a kick-pleat skirt. The butler tray table comes in two colors and two heights. Below: The elaborately ornamented Zeus chair. For more details, see Resources.



"The link between the pieces is a comfortable lifestyle, not a certain time period"

named for his island estate and made with a moisture-resis faux-rattan called Hularo—to a magnificent dining tab mahogany. "People have an eclectic eye these days. You things that mix and match, in the same manner that you d I certainly don't go out and buy a set of bedroom furnitu a set of dining room furniture."

The line is high-end—pieces range from $2,00 $20,000—but accessible considering the quality. "We're redoing some 18th-century chair—it might have the s lines, but Oscar has updated it and covered it in his own rics," says the designer's stepdaughter, Eliza Reed Bolen, w vice president of licensing for de la Renta's firm. "Like clothes, the furniture is good-looking, classic, and modern

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Writers: Leigh and Leslie Keno
Photographer: Buff Strickland
Portrait: Lizzie Himmel



A Step Above

A hefty step-back cupboard that was the original multitasking kitchen tool



Scalloped and curved shelving and dentil molding made this cabinet stand out in the late-1700s kitchen.

Leigh Keno: This Chippendale-style step-back walnut c board was probably made in Pennsylvania in the second ha the 18th century.

Leslie Keno: The grand scale and vibrant scrolled details ty German-influenced furniture.

Leigh: Considered one of the most important pieces in a Pe sylvania German household, the *kuchen schrank,* or kitc dresser, was also one of the most expensive.

Leslie: The highly valued kitchen cupboard often served a or part of a woman's dowry. It would have displayed som her more fragile and precious possessions, including pla cups, and eating utensils.

Leigh: Such an imposing piece would have made a bold s ment in the colonial kitchen. Positioned across from hearth, the cupboard served many functions: food stor metalware display, and work surface. It boasted of the ho hold's status and means.

Leslie: It is quite large—seven feet high and five feet wi and made in two parts to facilitate moving. The upper se has a bold overhanging cornice with dentil molding. It's a detail; the precise pattern draws the eye upward.

Leigh: The client really went for the "top of the line" m The cyma-curved and scalloped uprights supporting shelves of the upper case make it aesthetically pleasing— more valuable.

Leslie: The upper shelves would have held the household's siderable collection of ceramic, tin, and pewter serving pla and plates. In fact, in household inventories, metalwares often grouped together and appraised by weight. Eac


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shelf has two carved grooves and a plate rail in front. Dishes and platters would have been displayed in a forward-tilting position—leaning against the rail to protect eating and serving surfaces from dust. A pierced spoon rack hangs from the lower shelf. From the looks of it, the woman who owned this piece had plenty of dishes, perhaps to serve a large family.

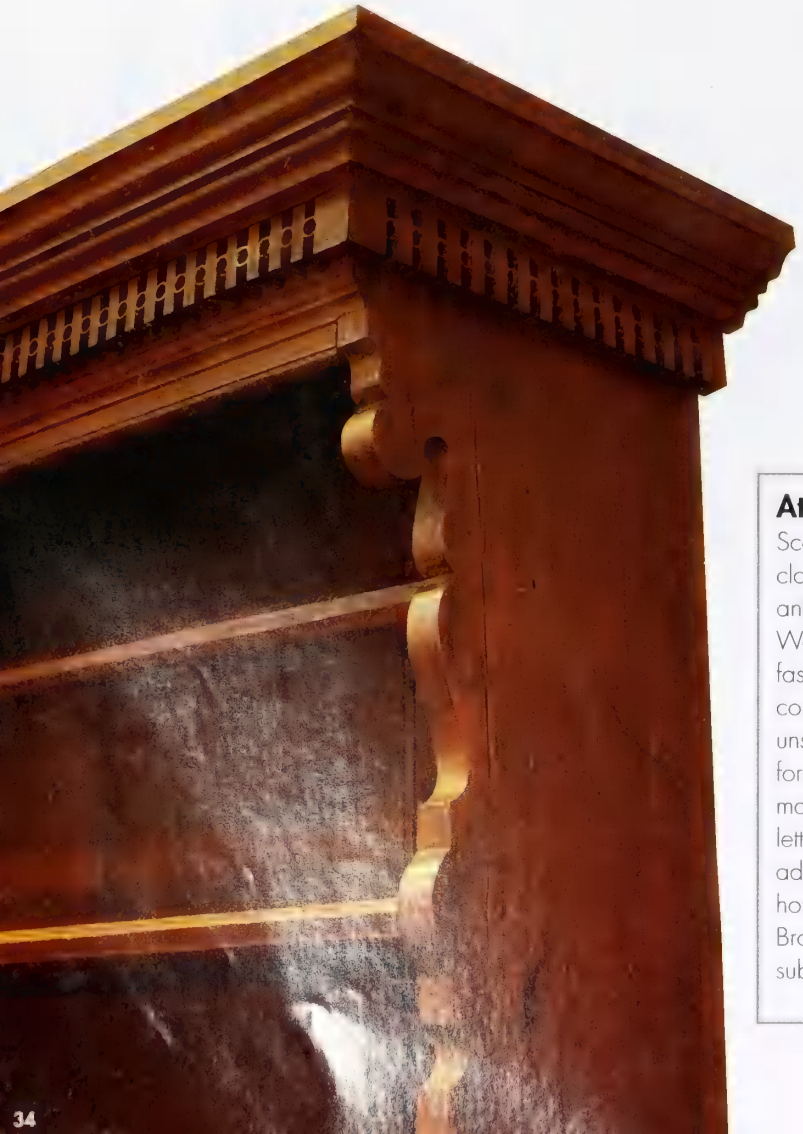
Leigh: Kitchen utensils were plentiful in the early-American home. Serving pieces made of iron, pewter, and tin could be purchased from a dry-goods merchant or from a traveling "tinker," who would visit throughout the year to mend and remold broken tinware and pewter spoons. These tin peddlers were common in early America—traveling from town to town with lots of items including tin cups, plates, buckets, and coffeepots.

Leslie: The work surface above the drawers and paneled cupboard doors is quite broad, providing plenty of counter space to aid in the preparation of meals. It was a precursor to the modern kitchen countertop.

Leigh: I can just picture this cupboard in a kitchen—the light of a blazing fire dancing off the glimmering surfaces of polished plates. Quite the scene of early-American domestic life. ●

"Dishes and platters would have been displayed in a forward-tilting position to protect surfaces from dust"





Attention, Readers:

Scour the attic, dig through the basement, and clean out the closet—you may be sitting on hidden treasure. In future issues antiques experts, Leigh and Leslie Keno, will help you find ou We'll be publishing a roundup of the best surprises and most fascinating discoveries to cross our desks, along with the Ken commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don forget to include supporting pictures of such features as make marks, elaborate carving, or unusual materials. Write a detai letter describing the piece, and be sure to add your name, address, and daytime telephone number. Send entries (one p household) to Leigh and Leslie Keno, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible.

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Writer: Dana Micucci

The Sideboard

Revisiting an American classic



This 1940s dar credenza Aero Studios r the classi of the sideb which co prominence Elizabetha

A sideboard is no ordinary piece of furniture. Ranging in style from the traditional larger cabinet supported by narrow legs to a more solid streamlined look of the 1940s (above), it has been a centerpiece of the American interior since the late 18th century, when homes expanded to include dining rooms. Today it is more popular than ever, with people entertaining more often in larger homes.

"You can always replace a table or a chair, but you want to build a room around a sideboard," says Sarah Funke, a New York–based bookseller who adopted her parents' antique Empire sideboard for her summer home in Wareham, Massachusetts. "My sideboard is not only a beautiful conversation piece, but also very practical. I entertain a lot, and use it for both serving and for storing linen, silver, and glassware. A sideboard has real personality, and dominates the room without being overbearing. It's the one piece of furniture I have that has helped me to define a space."

Among the most sought-after antique American sideboards are Federal pieces produced along the East Coast between 1785 and 1830. "The sideboard was revolutionary in its day, an entirely new form that made life easier," says Dean Levy, of New York's Bernard and S. Dean Levy, longtime dealers in antique American furniture. "It was used for both storage and s food and drink. Dinnerware, silver, porcelain, tablecloths settings, and liquor bottles and decanters could either be in drawers and compartments or displayed on top of th board while a family dined or entertained. As with all a American furniture, the best examples are a blend of ex design, proportion, craftsmanship, and richly colore grained woods."

Situated not just in dining rooms but in drawing roor other spaces used for entertaining, sideboards were statu bols during the Federal period. "Sideboards were owne by the most affluent," says American furniture dealer Pratt of Woodbury, Connecticut, and Nantucket, Mas setts. "They were made with a lot of high-quality wood, mahogany and cherry, and were ornamented with inlay, v and carving. Some of the finest sideboards also had marb which were well suited for serving."

The sideboard, literally an accessory to a large board during the service of meals, acquired importance in the of Elizabethan England with the incorporation of p enclosed doors and drawers typical of Italian and Fren dences. The precursor to what we now know as the si


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Two exquisit examples of Federal sideboards, with intricat inlaywork a brasses.

board—essentially a long, narrow table with a wooden or marble top used for serving and the display of service objects—was first illustrated in books published by such English designers as Thomas Chippendale and Robert Adam during the mid- to late 18th century. The American sideboard, which typically includes drawers and storage compartments, came on the scene in the late 18th century, when cabinetmakers in New York, Boston, Philadelphia, Baltimore, and other colonial capitals began to copy sideboards then being made by such English designers as Thomas Shearer, George Hepplewhite, and Thomas Sheraton. English, Irish, and Scottish cabinetmakers who emigrated to America after the Revolution helped further define the Federal American style, an interpretation of both English and French designs of the mid- to late 18th century that were inspired by classical Greek and Roman forms (new excavations at Pompeii, Herculaneum, and other sites had revived interest in classical antiquities).

Light, streamlined furniture in the Hepplewhite and Sheraton styles of the early Federal period replaced the heavily carved furniture associated with the preceding Chippendale style. Hepplewhite sideboards, which date from about 1790 to 181 characterized by square tapering legs. The Sheraton sideb that followed had turned, reeded legs. Many sideboards bine elements of both styles and are further distinguish inlay and veneers in contrasting woods and shapes that e them with an overall balance and elegance. Some of the Sheraton sideboards also display delicate carving, often i and rosette motifs, on the body and legs. Inlays take the fo eagles, flowers, urns, and other classical imagery, as well a metric shapes. The more elaborate Empire style of the Federal period, from about 1810 through 1830, derives fro Napoleonic Empire style in France. Empire sideboards more massive forms, paw feet, carving, and vibrantly gr wood veneers.

"In the years that followed, the embellishments chan reflect the taste of the times," says Martha Hamilton, an A can furniture specialist at Skinner auction house in Bolto Boston, Massachusetts, which is known for its Americana "Victorian sideboards were heavy and excessively carve



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Garden Goddess



WINTER GARDEN? All that snow got you down? Think of your garden as a winter wonderland.

Sideboards from the Arts and Crafts period, such as those by Gustav Stickley, had a simple rectilinear design and were made of oak. During the 1930s, Colonial Revival sideboards in the Federal style were popular. The sideboard is a quintessential Federal form, and the Federal period produced the most beautiful examples. They are still very desirable."

Although the majority of Federal sideboards were crafted anonymously, pieces attributable to such well-known cabinetmakers as John and Thomas Seymour of Boston, William Whitehead and Duncan Phyfe of New York, and John Shaw of Annapolis, Maryland, appeal to collectors and command the highest prices. High-style sideboards made in Baltimore and New York are noted for their exquisite inlays and contrasting veneers, whereas Boston sideboards are generally less flamboyant. Intricately embellished sideboards often bring higher prices than minimally decorated pieces, assuming quality craftsmanship and design and good condition. Most Federal sideboards are made of poplar or pine, covered with mahogany veneers. Highly figured crotch mahogany veneers, as well as those made of unusual woods such as tiger maple or flame-grain birch, will enhance a sideboard's value. Pictorial inlays are rarer and more desirable than geometric inlays.

"The overall aesthetic of the sideboard is another important consideration," adds Hamilton. "Federal sideboards should be tall and slender and elegant. The thickness and height of the legs should be in proportion to the case size. An antique sideboard should also have a mellow patina, not a surface that has been refinished to the point where it has lost its character." Most Federal sideboards have bowed, rectangular, or serpentine cases with four, six, or eight legs and average about six feet in width. Rare smaller sideboards tend to bring the highest prices, in part because they can be adapted to a variety of spaces. Larger sideboards have become more popular as people have returned to entertaining in larger homes.

Condition pitfalls can reduce a sideboard's value. "Avoid sideboards with replaced legs—a common flaw," cautions Dean Levy. "Legs have often been lengthened or cut down from their original height to suit space requirements. You may find that a piece of wood has been added below the leg cuff or that the sideboard top has been replaced, showing a marriage of two different pieces of furniture, so look for a uniform wood grain throughout. You should also avoid pieces with inlays and veneers that have been added at a later date, or alterations in the depth of the sideboard."

Less serious condition flaws such as scratches and replaced brasses are more acceptable and may not significantly affect value. Auction houses such as Skinner; Northeast Auctions of Portsmouth, New Hampshire; Pook & Pook of Downingtown, Pennsylvania; Garth's Auctions in Delaware, Ohio; and Christie's and Sotheby's in New York offer the broadest and finest selections of antique sideboards, as well as other antique American furniture forms. Dealers specializing in Americana are another good source for antique sideboards. Simple but elegant Federal sideboards range in price from $7,500 to $15,000, although sideboards in excellent condition by name craftsmen have sold for hundreds of thousands of dollars. A fine decorated antique sideboard in good condition costs between $20,000 and $50,000, whereas oversize and heavy Empire sideboards, as well as later Victorian examples, are still valued at $4,000 to $7,500, as are side- >







Top to bottom: A cir 1790 Philadelphia sideboard attributec Thomas Affleck. The Table Company's ne Serpentine Sideboa A circa-1790 Hepp sideboard with eag fan, and icicle inlay


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iques

ds crafted outside urban cabinetmak-enters in rural areas throughout the Coast and Midwest.

your heart is set on a stellar side-l but not on a giant price tag, Kindel iture Company, based in Grand ls, Michigan, makes authentic repro-ons of antique furniture from the erthur Museum near Wilmington, vare, home to one of the world's collections of American decorative The Federal-style sideboards in the any's Winterthur Museum Collec-re handcrafted line-for-line copies of rthur's 18th-century examples and porate woods of the period. Kindel's duction of the New York sideboard, resides in the du Pont dining room nterthur, sells for $24,677; other al-style reproduction sideboards are between $6,265 and $16,610.

ose on a more modest budget can eproductions for around $2,000 to), depending on the type of wood nd the amount of surface decora-'he Wright Table Company's elegant ltine Sideboard, for example, retails out $4,750. Centennial sideboards, n the late 1800s in a Federal Revival are priced from about $2,000 to). "Centennial and reproduction ards are great buys, particularly as st period pieces become less avail-n the market," says Jeffrey Jenkins, of Leonards New England, which merican and English antiques and uctions from its shops in Massa-s and Connecticut. "The demand eboards has been so strong that we making our own. Formal dining have become more fashionable, ople want to furnish them accord-ederal-style sideboards are so clean ear that they work well in a variety riors, whether contemporary or nal."

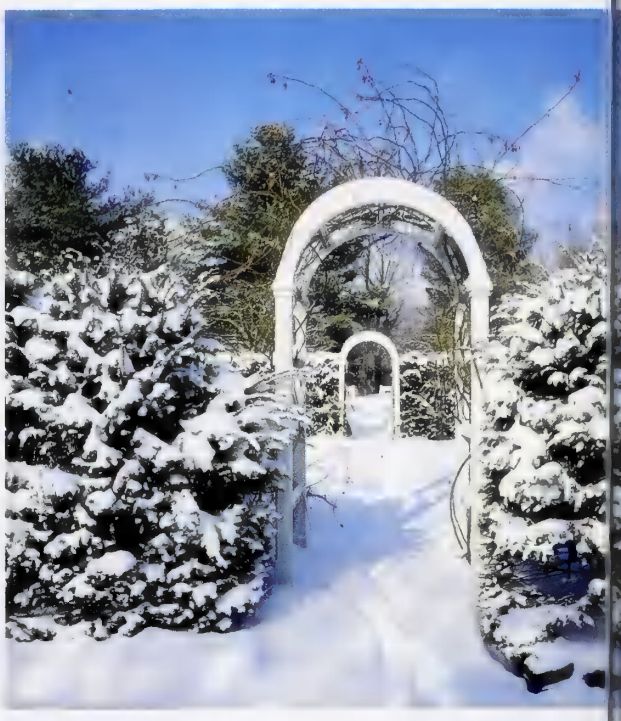
nether you're spending $2,000 or 00, you always have to look at the of the sideboard," adds Wayne Quality always pays you back, even 's a new piece. The artisans work-lay are making the antiques of ow." ●





ONLY IN HB

Writer and Producer: Katherine Whiteside
Photographer: Richard Felber
Portrait: Lizzie Himmel



Let It Snow

The white stuff is the right stuff for the garden in winter

Hale and Hardy

Thoughts of the tropics may be seductive at this time of year, but many cold-climate gardeners look forward to snow. Shrubs and perennials planted in autumn have a better chance of surviving winter under a deep layer of snow, which helps prevent frost heaves that literally push precious plants out of the soil. As it melts, snow also replenishes depleted water tables, thereby reducing the danger of summer drought.

Don't worry if a late snow falls on early daffodils—a sudden hot spell is much worse for them. Pick those that have broken and let the others recover on their own. Plant early crocus and snowdrops along a south-facing wall or fence or near rocks that heat up in the sun. Otherwise they might bloom under the snow, and you'll miss their cute little performance.

Two old gardener's tales are worth passing on even if they have no scientific merit: sowing seeds of annual poppies (like gorgeous 'Shirley') on top of February snow is said to work best for germination, and snow on early sowings of spring peas reportedly does wonders as "poor man's fertilizer," bringing nutrients to the soil.

Design Time

Study your garden in winter: it's much easier to see if your designs and plans are working (or not). In the stark black and white of winter, your garden lies before you like a huge pencil drawing. Look carefully to see if letting the hedge grow one foot taller will hide your neighbor's car more efficiently, or plot where an ornamental ... ger could logically and gracefully be added to your overa ... lan. And observe where footprints make a path in the sno ... from car to front door. Do they follow an existing pathway or do they make a obvious detour? It may be time to rethink your paths.

Isn't It Romantic?

You'd have to be a real grump not to admit that fresh sn ... a feast for winter-weary eyes. If your loved one groans ... every falling flake, try this little trick in honor of St. V ... tine. Go outside and stomp an outline of a big heart i ... snow. Place a long string of tiny red outdoor lights in th ... line. When twilight falls, plug it in. This sweet, home ... snow art is guaranteed to melt the most frostbitten soul

Q. The salt we spread on our icy paths last winter ki ... all the plants underneath. Could you suggest an alterne ...
—H.A., Stoneham

A. Try sand instead. Keep it in small galvanized garbage cans and spread as needed.



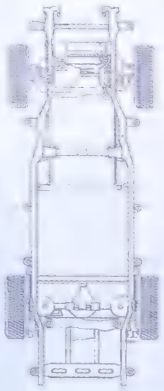
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FOR THE WAY IT'S MA

Three kitchens in three styles underscore the best in design



Walking into the kitchen Michelle Prentice acquired with her new Manhattan apartment was like stepping into an identity crisis: the washer and dryer sloshed and tumbled right below the stemware, hogging space better spent on such necessities as a six-burner stove. For Prentice, a New York–based designer and a connoisseur of clarity, reorganization was in order. The laundry duo was immediately scrapped and replaced by a stacking unit exiled to >

Before (inset): The full-size washer and dryer were exchanged for a sleek stacking unit, now tucked behind the pocket door next to the service entrance. After: Michelle Prentice took advantage of every opportunity for storage, including a row of cabinets right under the cornice. For more details, see Resources.

er: Christine Pittel
ographer: Tria Giovan
ucers: Elaine Wrightman
Brice Gaillard

Come to Order

king the concept of
rage to new heights







Top left: Glass-fronted cabinets create the illusion of more space; matching paneling allows the Sub-Zero refrigerator to blend in. The Kohler sink, with Waterworks faucet, is deep enough for a wash pail. Top right: An 18th-century music stand holds a cookbook close to the Dacor range. Above: Guests love to gather at the 18th-century English table for an intimate dinner in the breakfast room; the banquette offers under-seat storage.

an alcove off one end of the kitchen. At the other end, Prent and architect Alan Orenbuch carved a breakfast room out the butler's pantry, leaving the kitchen free and clear for lo runs of countertops that culminate in a peninsula where frier can gather and chat while she cooks.

In prewar apartments like this one, the kitchen is ofte backwater. Prentice wanted hers to feel like an extension of l living room, so she brought the warm oak floor straight int and furnished the breakfast room with antiques. Traditio raised-panel cabinets are as finely detailed as furniture. Ev the refrigerator is covered with matching paneling. "I thou one big stainless-steel appliance, the stove, was enough," s says. "I found the big door pulls in England, and now t refrigerator reminds me of an old-fashioned icebox." A Mi dishwasher with hidden controls, covered in the same pan ing, allowed her to maintain the same façade. Prentice sp six months searching for the perfect slab of white marble the countertops, with just the right amount of subtle veining know marble can chip and stain if you're not careful, but I l it for its dignity."

The kitchen may feel comfortable and casual, but it's carefully laid out as an airplane cockpit. The cabinets above sink are recessed into the wall to capture two inches of ex space. "Wherever I could get storage, I squeezed it in," Pr tice notes. Touch-latch panels in the passageway to the bre fast room hide cupboards one glass deep. She stole a closet gave the space to the breakfast room, where the walls are li with books. "It's the smallest room in the house, but my h band and I spend most of our time there. It's so cozy."



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Darkness and **Light**

A refuge in the canyons of Manhattan radiates an inner glow

Writer: Christine
Photographer: Tria Gi
Producer: Mary-Ellen We

In that most practical of everyday spaces, the kitchen, Catherine Sadler asked for Zen. "I'm attracted to things that have great depth in their simplicity," she says. Her architect, James Sanders, adds, "Catherine likes natural materials and intriguing textures, and she wasn't afraid of venturing toward the darker end of the spectrum."

There are plenty of people whose idea of color consists of 100 different shades of white, but Sanders and Sadler, the chief marketing officer for Ann Taylor, set out to explore the many gradations of black. They started at the floor, with graphite-gray cleft Brazilian slate, cut in hefty 24-inch squares. "Slate feels so smooth when you're barefoot," says Sadler. The lower cabinets, >

Simplicity takes on strength with dark v Designer Tucker R used a slab of Phil pine for the custom kitchen table and it with a hand-r rosewood bas chairs, upholste suede, ar Intérieurs. Fo details, see Rese

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custom-made in mahogany and stained to a velvety sheen, are topped with *pietra cardosa,* a dark schist. "It's not acid-sensitive, so lemon juice won't stain it, and wineglasses won't leave a ring," says Sanders's associate, designer Gabriela Herzberg. Black glass tiles above the counters add a watery depth to the walls.

Black on black in a Manhattan kitchen with limited daylight slanting through north-facing windows? It may seem counterintuitive, but Sanders provided light in unlikely places, ringing the room with translucent glass cabinets backlit with tiny incandescent bu[illegible]. As soon as you walk in, you're surrou[illegible] halo," he says. In one stroke, he d[illegible]lized the mass of the upper cabine[illegible]levated the ordinary into the extu[illegible]. Then he compounded the effec[illegible]uminous "cornice," created by [illegible] more lights above a dropped ceiling. "It's a great space for a party," says Sadler. "The whole room is bathed in a celestial glow."

Sadler and her husband, Judd Grill, love to entertain, but were hampered by the tight confines of the original galley kitchen, dating from an era when servants were the only people who spent time at the stove. Finally, when their youngest son decamped for college, Sanders was able to claim the butler's pantry and the maid's room (which the son had been using) for an expanded kitchen. Now guests can pull a chair up to the island or settle in at the handhewn wooden table, made by designer Tucker Robbins, a family friend. At a recent party, the stragglers stayed till 1 A.M. "And where did everyone end up?" Sadler asks happily. "In the kitchen." >

Above: Schist countertops and slate floors from Stone Source are strong enough to stand up to heavy use. The eight-burner range is from Viking and the barstool is from Desiron. Below: Accessories like the Capresso espresso machine and Sub-Zero wine refrigerator help out the hosts.




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Ready for **Action**

Streamlined and set up for a range of activities, this kitchen is family-friendly

Writer: Christine Pittel
Photographer: Bill Holt
Producer: Jody Thompson-Kennedy

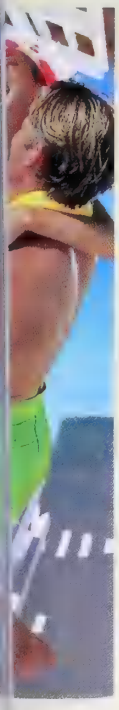
Above: A roll-out cabinet, made of Honduran mahogany like the table that houses it, keeps baking equipment close at hand. There's a warming drawer below the Thermador cooktop and a Broan trash compactor to the left of the oversize stainless-steel double sink. For more details, see Resources.

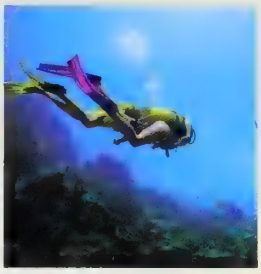
Built in 1955 in the Berkeley, California, hills by architect Henry Hill, the ho was a modernist gem, with a striking exposed-timber framework. The kitch however, was dated by the time Rosemary and Larry Ward moved in with their t children, and the boxy layout didn't accommodate a big, boisterous group. "T house had a lot of gravity," says architect Lindy Small. "We just needed to brea some light and air into it."

"Families that eat together stay together," says Rosemary Ward, an enthusia cook who wanted a big table right in the hub of the activity. "When I'm bakir chocolate cake or strawberry rhubarb pie, I've got a lot of helpers." Practical de support her culinary enterprise. A storage cabinet for baking equipment rolls from beneath the free-form tabletop. Instead of the standard 24-inch cou depth, the architect specified 34 inches, providing more room for cooling co sheets and more storage in the cupboards below. "I love my stainless-steel co ters," adds Ward. "You can put anything down on them, hot or cold, acidic or without worrying. Stainless steel does scratch, but it doesn't matter: it just g burnished look."

The architect encouraged the sociable kitchen to spill into the adjacent di area by cutting open the wall between them. In an inventive breakthrough, sh









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RESORTS



Left: Architect Lindy
cut into the wall sep
the kitchen and dini
room to let light stre
through. Below left:
pullout shelf in the c
room acts as a side
without the bulk.





designed drawers that slide through the wall, so Ward can unload the silverware from the dishwasher on one side and pull it out on the other to set the dining room table. In the same spirit, a new picture window and an oversize glass door open the kitchen to the garden.

As if Ward's pies weren't sufficient to attract a crowd, a television set poised on a swivel pullout in an upper cabinet guarantees that this is the place to be. But even with the kids at school, there's reason for Ward to gravitate to the kitchen. At a sycamore desk with a handsome stone top, she can pay bills, answer calls, and jot down grocery lists. "It's Domestic Central," says Small. ●

Above: Bifold doors can close off any mess on the desk; sandblasted glass ensures that stacks of paperwork are n visible from the dining room across the courtyard.



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louse Beautiful

his February issue is all fired up with cross-country tour of memorable sign stories, from Philadelphia to hicago, New York to Los Angeles. he legendary decorating firm of Sibyl olefax & John Fowler lends British arm to a pedigreed manor house on ke Michigan, and Vidal Sassoon's carefully coiffed digs in Beverly ills are a must do. Decorators Celerie Kemble and Christina urphy sweeten up a formidable house on the Main Line, while chitect Paul Gleicher opens up a classic Manhattan prewar apartment for panel discussion. Stumped for the perfect Valentine's gift? Take a cue from ten top decorators as they salute the masterful jewelry made by the Duke of Verdura. Call it bijou theater.





MIDWEST MANOR

This view: The custom banquette is covered in a cotton and linen velvet and trimmed in wool fringe; the footrest is a copy of a Louis XIV piece. Facing page: The slipper chairs in the living room are copies of 19th-century originals. The ottoman, which functions as a cocktail table, is covered in green mohair from Robert Spurway Textiles. The chintz on the sofa is a French document print from Claremont.

The venerated British decorating firm of Sibyl Colefax & John Fowler brightens up an American architectural treasure outside Chicago

ter: Lisa Cregan
tographer: Gordon Beall
lucer: Senga Mortimer





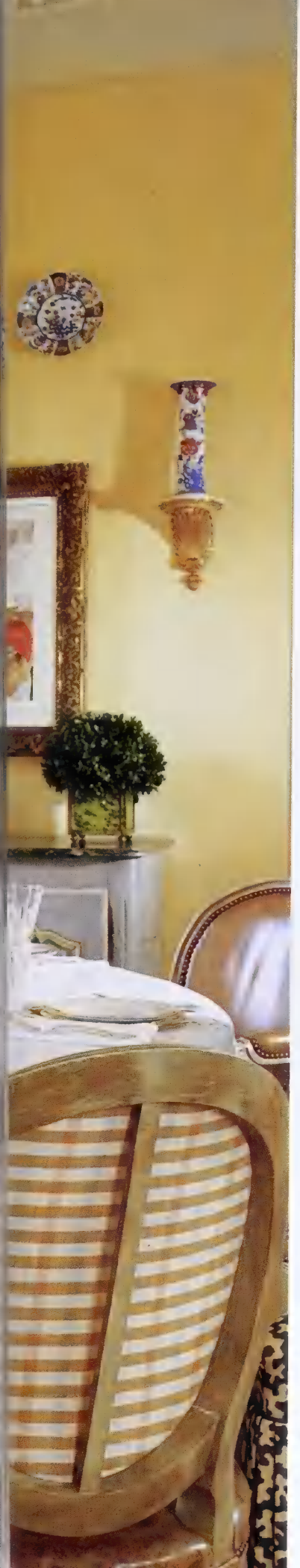
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fax & John Fowler to decorate thei
American residence, they were hop
instigate a little cultural revolution
Britons' imagination was stirred b
clients' 1929 American thoroughbr
elegant house on Chicago's sub
North Shore designed by Jazz A
chitect Harrie T. Lindeberg. Its fa
courtyard, flanked by pleached l
trees, put the decorators in mind of
manoir, an image that stuck with
during four years of renovation and
rooms full of plump sofas, pretty fa
and dazzling antiques, all of which
stuff of period *salons* but are never
appropriate for today.

It certainly wasn't clear at the st
there would be a fairy-tale endin
was a renovation of Save Venice p

Left: A French Directoire settee holds co
in a gallery; the display cabinet in the
background is Dutch Baroque. Facing p
The Pond Lily Brussels-weave carpet wa
to measure for each step; the chair is co
in a Woodbridge check. The table wear
skirt of quilted Fortuny fabric.









tions. When the owners first walked through the house, there was no heat, frayed wires poked out of sockets, and the brick walls of the entry courtyard leaned like the tower of Pisa—not exactly the image Lindeberg had intended for posterity. Throughout the 1920s and '30s, Vanderbilts, Doubledays, and Astors queued up to build their very own Lindeberg take on the European country house. In February 1925, *House Beautiful* exclaimed that the architect embodied "the new spirit of emancipation from meaningless formality." Lindeberg's witty touches, best described as pure American whimsy, range from hand-tooled sea horses on lead gutters to his trademark "hat" roof, which he incorporated into each of his designs. The present owners found matched clay tiles for the roof in a Cleveland foundry and, 15 months of intricate engineering and craftsmanship later, finally restored the "hat" that Lindeberg designed.

The task of transforming the imposing manor house into an informal and inviting family home eventually brought the couple to London, headquarters of

Above: The façade of the Harrie T. Lindeberg–designed house, as seen from the driveway. Left: The Louis XVI–style dining chairs were made in France, covered in a custom-colored leather, and backed in Toile Carreau from Colefax & Fowler. The Lancaster wing chair at the head of the table is covered in Squiggle 5 linen. A 19th-century Italian chandelier hangs from the ceiling; 18th-century French faience and Chinese porcelain adorn the wall.

The lady of the house's fantasy retreat is an exuberant Lindeberg folly, further elaborated by ruffled, roped silk-and-taffeta curtains that surround the room like so many festooned bustle skirts

the hallowed decorating firm. Under the direction of lead designer Stanley Falconer, skilled painters began the formidable project by painstakingly stripping, repairing, and glazing interior walls to create deeply textured spaces. The living room alone is done in three shades of off-white, or what Falconer describes as a "lovely porridgey oatmeal." Although Lindeberg's credo, "Build simply, whether a cottage or a castle," seems inversely proportional to the fringed blue silk confections at the windows, the curtains masterfully highlight the play of light that is a Lindeberg signature.

Nowhere is this manipulation of light more apparent than in the large open gallery, where rich and diverse illumination plays off the warm colors of the Zeigler rug and the soft yellow upholstery on the French settee. To lighten the look of the library, the decorating team painted the busts and

The curtains in the upstairs oval sitting room were made from Claremont's Fontange taffeta; the French document print on the armchair and ottoman is Marie Amelie from Colefax & Fowler. The black lacquer side table is Louis XV. The French painted bergère is Louis XV.





Colefax & Fowler's Floral Toile Blue covers the walls in the master bedroom, which is filled with a complementary collection of circa-1790 delft china. The oval gilt-wood mirror is an 18th-century antique. The wall sconces are original to the house.

The decorators' image of a *petit manoir* led to roo



mp sofas, pretty faience, and dazzling antiques





their alcoves a creamy taupe. Even the beeswaxed-walnut walls remain true to the warm aura.

The lady of the house's fantasy retreat—an oval sitting room at the top of the gracefully curving stairway—is an exuberant Lindeberg folly, further elaborated by ruffled, roped silk-and-taffeta curtains that surround the room like so many festooned bustle skirts. The plethora of fabric only adds to the room's architectural charm; certainly the rhythm of life in a room like this could never fail to take on a lighthearted beat. Perhaps that's why a critic once likened Lindeberg's houses to a song by Kern, Porter, or Berlin. It seems that *House Beautiful*'s 1925 assessment of the architect's work has proven to be prophetic in the 21st century: "[Lindeberg's] houses will be distinguished and fine 50 years from today." Make that 73 years and counting. ■

Above: The cabinetry in the master bath is original to the house; the newly painted floor is a 1930s design. Right: The bed in the master suite is also decked out in Floral Toile Blue and covered in antique linens. The Louis XVI–style bench is covered in Toile Carreau. For more details, see Resources.



SASSOO



On a Mongolian lamb rug in the living room stands a black Techno Lounge chair by Osvaldo Borsani. The sculpture above the fireplace is an Alexander Calder; the egg-shaped canvas on the wall is by Lucio Fontana. The chairs and sofa are Larry Totah designs; the sofa's slipcover material is from B&B Fabric. The carefully preserved gray-and-black-onyx terrazzo floor is a trademark of Hal Levitt, the original architect.

VIDAL SASSOON, FATHER OF MODERN HAIRSTYLING, FELL FOR A 1950S HOUS

STYLE

WRITER: ELIZABETH TERRY

PHOTOGRAPHER: TIM STREET-PORTER

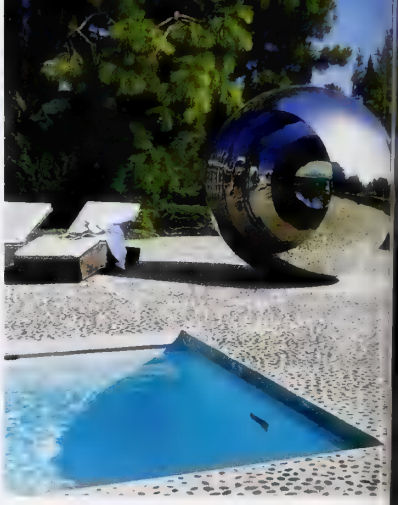
PRODUCER: MIGUEL FLORES-VIANNA



TH HIS ART-SAVVY WIFE, GAVE IT SHAPE AND TEXTURE

Right: The polished stainless-steel sculpture is a 1997 work by Anish Kapoor. Below: The original glassed-in bridge over the swimming pool connects the living room with the master suite. Facing page: The lap pool is just a sheet of glass away from the master bedroom. The chaise is by Massimo Iosa Ghini, the lamp by Achille Castiglioni. The small table is a 1940s piece by Frederick Kiesler.





As soon as Vidal Sassoon and his w
Ronnie, stepped inside the mid-2
century house in Los Angeles,
knew it was what they were looking
"It's all about shapes, isn't it?" said
creator of modern hairstyling, respo
ing to the crisp angles of the steel-
glass house perched above Bev
Hills. Ronnie was delighted to fi
place with "a foothold in the 195
one that could display their art co
tion, and where they could enter

Built in 1959 by Hal Levitt,
house retained its original plan v
they bought it in 1990, but the Sass
wanted a library to accommodate
many books and a larger kitche
Ronnie, a serious cook. Their arch
Larry Totah, had to reinforce the
tures and replace the windows, an
also commissioned to create mu
the furniture, based on 19th-ce
pieces. Ronnie collaborated with
on many of the elements, whic
cluded '50s-style coffee tables and
on wheels, echoing the original
tect's vision for maximum flexi
"When I entertain, I love to mo
furniture around," says Ronnie.

Mid-20th-century architectura
tures in the house include a
enclosed bridge connecting the
room to the master bedroom, wi
swimming pool running under
movable glass doors disappear in
walls. A round bar with stools bu
the middle of the living room, a





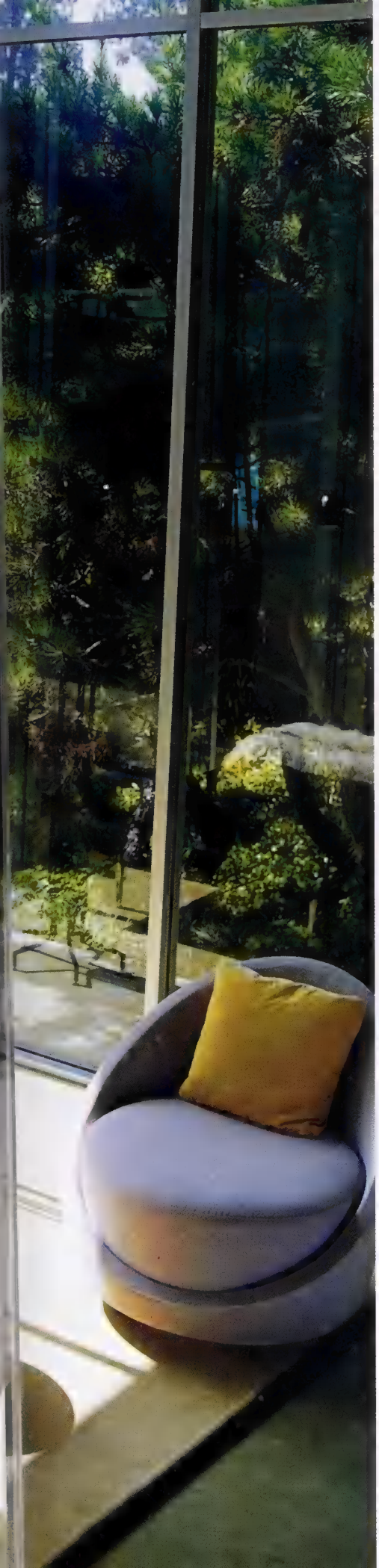
Left: The bed, with individually controlled leather headboards, is from Diva; the 1950s lamp is by Serge Mouille. The bed linens are from Pratesi. Below: The remodeled kitchen has a Thermador cooktop and Gaggenau ovens. Custom cabinets are California oak. The Shih Tzus are Mochi and Mikey.



of '50s living, has become one of the couple's favorite spots for entertaining their guests.

With its classic U-shape plan, the house is easy to live in. Sleeping quarters are private and unseen. The new library is a seamless extension to the master suite, with a secluded deck above. "They're ideal escapes from the fishbowl of the main house," says Ronnie of the expansive open-plan living spaces, adding that she found "the fishbowl" a challenge to furnish. "Whatever you place in one area has to work harmoniously with another area." Her solution was to reduce the color palette to neutral tones, the better to expose the art and maintain "a feeling of Zenlike calm." In order to further soften the angular building, Ronnie limited the landscaping visible through huge windows to pine trees, mosses, and bamboo—a scheme inspired by her travels in Japan. For the front of the house, Vidal, influenced by the work of Mexican architect





Luis Barragán, suggested the sculptural wall that not only eliminates the need for curtains, but also adds an appealing geomorphic shape.

The Sassoons may not be native Californians—he's a Londoner and she comes from Cincinnati—but they seem to have fine-tuned the art of California living. "It's the kindest, most gentle house I've lived in," says Vidal. "And wherever you turn, there's something pleasant to look at." ●

Left: A Mies van der Rohe daybed invites sunning in the den. The barrel chair is a Larry Totah design. Below: Ronnie and Vidal Sassoon. For more details, see Resources.



A PHILADE

Combining a hodgepodge of furniture in a house of



HIA STORY

a decorating team creates clarity and warmth

Writer: Michael Boodro
Photographer: Oberto Gili
Producer: Senga Mortimer



Decorators Celerie Kemble and Christina Murphy incorporated their clients' furniture in the entrance hall and added French sconces as accents. Sally Bennett painted the floor.



Both views: The living room is anchored by an antique Portuguese rug. The corner banquette's fabric is by Bergamo; the stripe on the bergère is from Ian Mankin. The mirror and framed prints are by Sentimento. The glass-topped coffee table is from Mecox Gardens.

SOME CONSIDER IT A CALLING, some a curse. But judging by Celerie Kemble, a talent for decorating may simply be genetic. Her mother, Mimi McMakin, founded the Palm Beach firm Kemble Interiors 30 years ago; Celerie still remembers "being constantly dragged to job sites. I'm sure I've lost more than a few brain cells due to drywall dust inhalation."

Kemble works with an old friend, Christina Murphy, in a partnership that goes beyond the office: the two high-voltage blondes share not only an aesthetic but also a sense of humor. And their work, which merges refinement with exuberance, is clearly the resul a collaboration with deep roots. Murphy, "Celerie and I went to gr school together, and Celerie's mom orated my family's house. When I w kid, it just seemed like she was alv wandering around there."

At first the friends tried other reers. Murphy was in advertising be heading to design school, and Ker worked in the film business in York. But it didn't take long for inevitable to occur, and Celerie m back to Florida to work for her mot firm. "I was an assistant for an decorator there," she recalls. "But v



ing on apartments for friends and old boyfriends' old roommates, pretty soon I had more work than the decorator I was working under. My mom just put her head in her hands and said, 'Okay, go do it.'"

Within a few months, Kemble had established a New York branch of Kemble Interiors, and two years ago she enlisted Murphy's help. Perhaps their biggest challenge has been the house the duo recently refurbished for a Philadelphia family: a successful businessman, his stylish wife, teenagers from his first marriage, and the couple's young children. "That was the most people we've ever had to please at once," says Murphy.

The result happily incorporates the serendipitous and the sentimental without losing clarity or strength. Not that it was easy. The sprawling house in a Main Line suburb was an amalgam of architectural styles, including Georgian, French, and Tudor. The decorators needed to create harmony out of furniture from the husband's bachelor pad in London, pieces from his first marriage, and his new wife's finds in Paris and New York. "Anything they had, we kept," says Kemble. "The question was how and where, not whether, to use the pieces."

They simplified the layout, designed a new sunken living room, installed French doors at the rear of the entry, and reconfigured the kitchen and mas-



The dining table and chairs, with new seat covers of Pierre Frey fabric, are family pieces. The chandelier is from Todd Romano. The walls are glazed, with a strié overlay; wood trim was given a high-glaze paint finish.





The paisley on the library's tufted club chairs is from Clarence House. The painting above the mantel is from Todd Romano; the antique leather daybed in front of the fire is from Sentimento.



ter bedroom. But the pair's boldest move is the use of color. The living room is enveloped in a eucalyptus-green grass cloth that gives the entire space a flattering sheen. In the library, persimmon on the walls and in a stripe on club chairs, ottoman, and pillow brings both



warmth and a jolt of energy. Vanilla and celadon—even touches of "matronly" salmon—soothe in the master bedroom. But color never masks mediocrity. Throughout, beautiful fabrics and elaborately detailed curtains and bed hangings add a quiet richness.

The lady of the house, Kemble says, "has awesome taste," which put the designers on their mettle. "But we never lost sight of the goal she gave us—'a really cozy country house'—and we never stopped having fun doing it." ●

"Anything they had, we kept," says Ken

Above: Design team Celerie Kemble and Christina Murphy. Right: The bed is dressed in Fortuny fabrics. Bed and window curtains here and elsewhere in the house were made by Caroline Harvey. For more details, see Resources.

e question was how and where, not whether to use the pieces"



JEWELS OF DESIGN

Bowled over by the bijoux of Verdura, ten top decorators cre



In his urb
lacquer-sc
framed cor
Miles Redd
off from Verdu
scallop shell, g
caboc
sapphire,
diamond br
and install
marble cor
table with a
base and
acc

ter: Senga Mortimer
otographer: Antoine Bootz
ducer: Mary-Ellen Weinrib

that sparkle





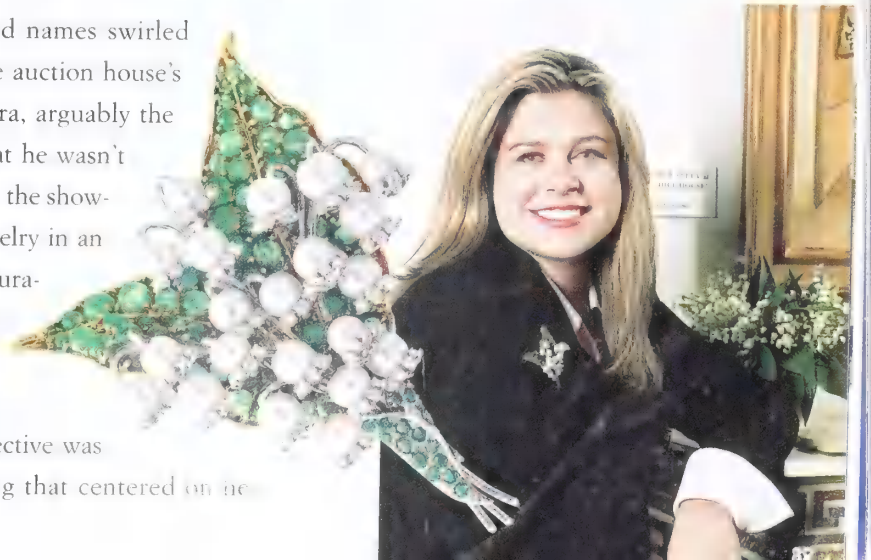


Choosing Verdura's lily of the valley brooch of pearls, diamonds, and emeralds—designed in 1960 for Marie-Helene de Rothschild with her children's baby teeth in place of pearls—Alexa Hampton painted the home of "an iconic 18th-century garden-loving woman who would have admired Mme. de Rothschild and her flowery pin." The Greek key table is Hampton's design.

ALEXA HAMPTON

ening night, an international crowd of bold-faced names swirled
Sotheby's New York headquarters to kick off the auction house's
o Fulco Santostefano della Cerda, Duke of Verdura, arguably the
lented jeweler of the 20th century. It's a shame that he wasn't
join the party. As the guests made their way through the show-
powing their heads over the master's iridescent jewelry in an
vitrines and marveling at a phantasmagoria of Verdura-
settings by some of today's most imaginative inte-
orators, they learned the true meaning of the
gem quality."

ng the decorator vignettes included in the retrospective was
Hadley's tribute to style icon Babe Paley, a setting that centered on he





ALBERT HADLEY



Albert Hadley paid tribute not only to Verdura's circa-1955 black enamel and gold compact but to the style of its first owner, his friend and client Babe Paley, who would have loved the white-painted chair with slick black leather upholstery and red grosgrain trim.

black enamel and gold
compact; Eugenie Niven
the-top dressing table, insp
a citrine and gold Verdura
and brooch and the movi
Boulevard; and Joanne de
ola's diorama starring Bets
ney's tiara, along with pl
Whitney and her husban
by Cecil Beaton.

Born in Palermo in 1
Duke of Verdura enjoyed
and carefree childhood,
sometimes tiresome oblig
an extended family that i
virtually all the Sicilian
in the Almanac de Goth
the death of his father
he inherited a slew of cr
palazzi and a world in
befitted his position, h
the Italian infantry as an
the First World War. Af
wounded in the catastroph
at Caporetto, the duke wa





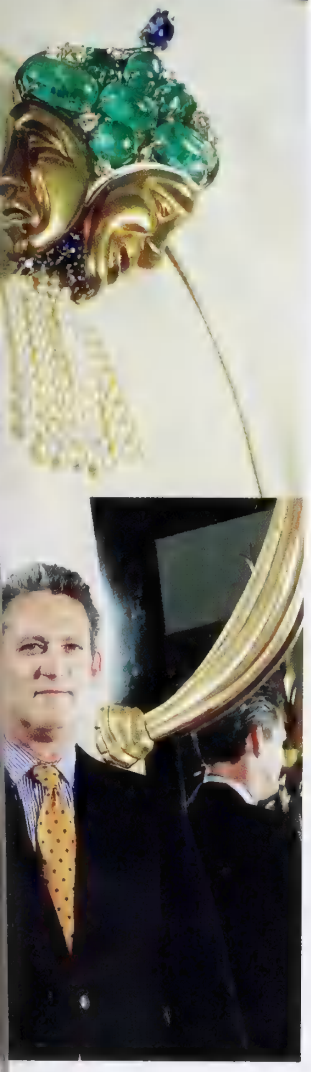
A 1940 citrine and gold bracelet and brooch kicked off Eugenie Niven's setting. The set sent her to feathery motifs—in the Lucite-accented mirror, Venetian peacock chair, desk legs, and more.

GENIE NIVEN

TIM MACDONAL



Facing page, top left: This pearl-fringed brooch with a two-faced tragedy-comedy mask was commissioned by Henry Luce for his wife, actress-playwright-politician Clare Boothe Luce. In his vignette, Tim MacDonald represents the glamorous, tough-minded mid-20th-century lady.



Susan Zises Green fell in love with a ruby-studded heart brooch and created a make-believe seance "conjuring the spirits of two of Verdura's muses: Diana Vreeland and Coco Chanel." Vreeland's signature red fabric has been reproduced by Brunschwig & Fils, "and Carleton V's quilted fabric channels Coco."

ate at home. There he real-
t his artistic leanings were
suited to the capitals of
than stifling Sicily. By 1926
elocated to Paris, where he
n the creative coterie that
d French society as one
own. He began designing
and costume jewelry, and
ly caught the eye of Coco
who was approaching the
f her fame. As a business-
she valued talent; as a
er, she couldn't resist
ulco Santostefano della
s the ideal employee.
the First World War, the
e jewelry of the Belle
gave way to designs that
en serious, cold, imper-
d-edged. But the fanciful
reations the duke pro-
r Chanel were casual,

SUSAN ZISES GREEN



JOANNE DE GUARDIOLA







Mrs. John Hay Whitney's tiara, designed by Verdura in 1956 for her presentation to the queen at England's Court of St. James and worn only that one time, inspired Joanne de Guardiola's three-dimensional photomontage (suspended on monofilament) of the high-society Whitneys. De Guardiola calls the pictures "a 1940 to 1970 time capsule."

wearable, unpretentious, and
Originally intended as cos
jewelry, his pieces were soo
ing made in precious stone
metals, and survived the tran
without losing their sen
whimsy.

Secure in his role as Ch
protégé, the duke becam
toast of Paris. From brazen
pers to dowagers in Worth
ventured into the *salons* w
wearing a piece of Verdura
Like so many other talents
era, the designer also set his
on Hollywood, building f
ships there with such lumi
as Cole Porter, Greta Garb
Katharine Hepburn. Alth
Hollywood didn't pan out fo
a number of customers, inc
Porter, were willing to back
York store. Verdura open
showroom on Fifth Aven
September 1939, at the ou
of the Second World War
Porter couldn't resist sp
his friend's success in his
way hit *Let's Face It*: "Liz W





Bunny Williams's favorite Verdura piece is this gold pinecone brooch with pavé diamonds. "I love how Verdura could find beauty in the simplest natural form," says the designer, who followed the duke's lead with masses of pinecones and a twiggy 18th-century English mirror under boughs of pine.

NNY WILLIAMS

MARIO BUATT

The master puns
Mario Buatta calls t
sapphire, gold, a
diamond shell-shap
compact "a wife save
imagining it as a le
make-up present, a
placed it on a dou
appropriate square
sandy beach. For m
details, see Resour







her bin of manure a dia-
clip design by the Duke of
'a."

arranging the Sotheby's
tion and writing the fore-
› Patricia Corbett's Verdura
›hy, Ward Landrigan, the
head of the auction house's
department and owner of
rdura company since 1985,
rge measure responsible
revival of the designer's
"What do you see in to-
welry ads? Many show only
nes, usually big diamonds;
unting is unimportant," he
But Verdura said, 'The
g is what makes it jewelry
t mineralogy.' And what
hold dear and hold on to
y." ●



An operagoer's lorgnette in a filigree case turned Eve Robinson's thoughts to the theater, so she invented a shadow-box opera set for a production called *La Fortuna di Chanel*, starring the divine Coco and the Duke of Verdura in a glamorous drawing room.

EVE ROBINSON





This page: Architect Paul Gleicher hung a crystal-and-chrome Venini chandelier above his clients' dining table and designed a console of wood, granite, and bronze. The chairs are upholstered in Donghia's Au Marché jacquard. Facing page: In the foyer, natural woods and neutral walls set off the clients' art collection. A floating walnut light trough runs alongside Danish designer Poul Henningsen's artichoke light. The benches, made from ebonized Douglas fir, are from Comerford Hennessy at Home. The 19th-century prayer rug is a family heirloom.

DIVID

In a classic Manhattan apartment, architect Paul Gleiche

ND CONQUER



Writer: Christine Pittel

Photographer: Mick Hales

pace exploration with floating planes and sliding panels





A pair of Jean Royère chairs, dating from 1939 and reupholstered in Donghia's Palazzo taffeta, anchor one end of the living room. The watery grain of a 1950s Danish coffee table is echoed in Gleicher's walnut window reveals—a minimalist nod to traditional paneling. The fabric on the throw pillow is Juniper damask from Donghia.

Usually when an architect walks in and announces, "All this has to go, let's start over," the homeowners blanch and it's the architect who's got to go. But when New York–based architect Paul Gleicher said exactly that to clients on Manhattan's Upper West Side, they agreed with him. The prewar apartment they had just bought was a stately dowager in need of a face-lift. "The heavy moldings and heavier wainscoting just didn't suit this young family," Gleicher recalls. "There was a glorious view of Central Park, but the boxy rooms stopped the light from penetrating into the interior."

The architect banked on the secret of even the most staid New York apartment buildings: if you remove a few walls, lofts emerge. "The demolition phase of a job is one of my favorite moments," says Gleicher. "Once you get rid of all the detritus, you can really see what you have to work with. You also find out exactly where the plumb-



Sliding walnut panels on a steel track separate the living room (facing page) from the study (this page). The central panel on the bookcase slides apart to reveal a television screen. Le Corbusier's cowhide-covered chaise is partnered with a chair by Swedish designer Carl Malmsten. The Diplomat coffee table, designed by Josef Frank in 1949, is still in production at Svenskt Tenn.



sers and all those other hidden
ses are located."

er Gleicher stripped the apart-
down to its columns and win-
he had 3,000 free-and-clear
feet to tailor to the family's
Rather than keeping the living
dining room, and study sepa-
ne connected all three as one
space. Each room now closes
ns onto the others, depending on how the owners deploy a series of sliding panels suspended on tracks hung from steel beams. With the panels pushed back, the rooms become one big expanse, ideal for entertaining; they can also be pulled out in different configurations to create more intimacy. An homage to traditional Japanese shoji screens, the panels are made of wood instead of paper to honor the clients' Swedish heritage.

"The demolition phase of a job is one of my favorite moments," says the arch



e you get rid of all the detritus, you can really see what you have to work with"

Facing page: A sliding panel in the kitchen hides an adjacent laundry and wine storage room. The stainless-steel counter was customized with an integral sink. The Bulthaup cabinetry is faced with stainless steel and strips of cherry with walnut inlay. Below: Stools by Philippe Starck are pulled up to a honed black granite breakfast bar.



husband and wife grew up with ld forms and beautiful woods of inavian modernism. In Sweden, a forest looms in practically backyard, wood makes abstract warm to the touch.

e post-demolition maze of irreg- eams and pipes lent itself to an ecture of shifting forms rather tatic volumes. Gleicher, using a rianesque approach, layered the apartment into a complex sequence of point, line, and plane. In the entrance hall, a high floating slab of beautifully grained walnut may look like a sculpture, but it also incorporates lights and masks air-conditioning ducts. The cherry floor, with walnut borders, is the composition's biggest plane, unifying all the spaces. The woods on the floors and walls meld with the owners' collection of Swedish Modern furniture:

Facing page: The walnut panels on the powder room ceiling ar
Bisazza tiles on the wall reflect the glow of two light fixtures set ir
mirror. A Dornbracht faucet follows the curves of a basin design
Duravit by Philippe Starck. Below: Gleicher designed the pearwoo
and matching cabinets in the master bedroom. Donghia's Spectr
jaunty silk taffeta stripe, hangs at the windows. The ceiling fixtu
Swedish antique. Bottom: The team of Paul Gleicher, architect (se
and interior designer David Barry. For more details, see Reso



Gleicher's associate, interior designer David Barry, extended the wood tones into the fabrics and rugs, orchestrating a limited but elegant range from taupe to beige. Among this ensemble an occasional soloist stands out, like the unusual cabinet with asymmetrical drawers by Josef Frank, a Viennese architect who worked in Sweden.

Gleicher added another dimension of materiality, and a little edge, to his panels with exposed steel tracks. In the kitchen he elaborated on the juxtaposition of wood and metal with a collage of cherry, walnut, black granite, and brushed stainless steel. "So many people have a misconception of modernism," says Gleicher. "They think of it as cold and distant and shy away from it. But in fact, it's a tremendously rich language that can be warm, inviting, even liberating." ■



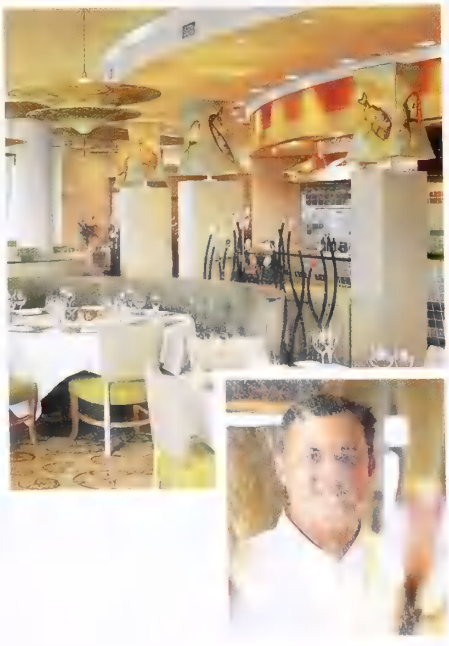


Florida's Panhandle

This view: Scanning the horizon at Rosemary Beach. Below: The dining room at Fish Out of Water and chef de cuisine Jason Brumm.

Writer and Producer: Kendell Cro
Photographer: Bill Mi

With sophisticated dining and architecture and miles of beaches, it's the new American Riv



HOT DISH

Fried okra and boiled peanuts? They're not necessarily a thing of the past, b important point is that you can get so much more in the Panhandle these days *nuevo* Creole at Criolla's in Grayton Beach to sushi out of an Airstream trailer side's main square. Right now the buzz is centering on the restaurant Fish Water at the WaterColor Inn (850-534-5050). The soaring space was designed b York–based architect David Rockwell, whose legendary whimsy is somew strained here in deference to the awe-inspiring Gulf of Mexico that burns blue every window. Panels of fluttery white curtains billow like sails in a breeze abstract custom-glass fish by Dale Chihuly are peppered throughout. The eff diners is akin to snorkeling on land.

Chef de cuisine Jason Brumm smartly looks to the Gulf for cues, mining its of fresh seafood to drive his menu. "I like to call my food Southern coastal cu he says, "with a little Asian flair." His signature Low Country shrimp and s and indulgent shrimp and grits set the benchmark for a bevy of memorab sprayed dishes, including grouper with rock shrimp, roasted-corn whipped po and field pea salad or snapper with bok choy and trumpet mushrooms. The rest

Everything *and* the kitchen sink...



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002 The Clorox Company

advertisement

A TIME FOR LOVE

olives

Branch out on Valentine's Day.

but which olive?



Black Ripe

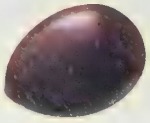
The American classic. Plump and mild, with a firm, meaty texture. Serve on pizza, in polenta, and even on finger tips!



Spanish

(stuffed with pimiento)

This earthy favorite is firm, juicy, and salty. Great in risotto, a tostada, and, of course, a martini.



Kalamata

Beautiful and dark, with an intense flavor and soft texture. Use for pasta, salads, and couscous.

Olives are cholesterol-free and contain the "good" fat. A large olive has only six calories, so it's a great choice for a healthy snack or recipe ingredient.



Add a gourmet touch to your Valentine's Day table with this simple, make-ahead recipe.

an olive marinade

1 (6 oz) can Lindsay™ Black Ripe Pitted Olives, drained
1/4 cup olive oil
2 tbsp chopped fresh oregano or basil
2 cloves garlic, minced
1 tbsp balsamic or white wine vinegar
1/2 tsp hot red pepper flakes
1/4 tsp salt

Combine all ingredients in a GLAD™ Zipper Storage bag or a container with a tight fitting lid like GLADWARE™. Cover, then shake to coat. Refrigerate at least 2 hours or up to 1 month, serve at room temperature. Before serving, transfer to a pretty dish and serve with wooden toothpicks as an appetizer. Marinated Lindsay Olives can also be served over lettuce leaves and sliced tomatoes as a salad.

Makes 1 dozen servings

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celebrate, who has time to whip up C
or Lobster Thermidor after workin

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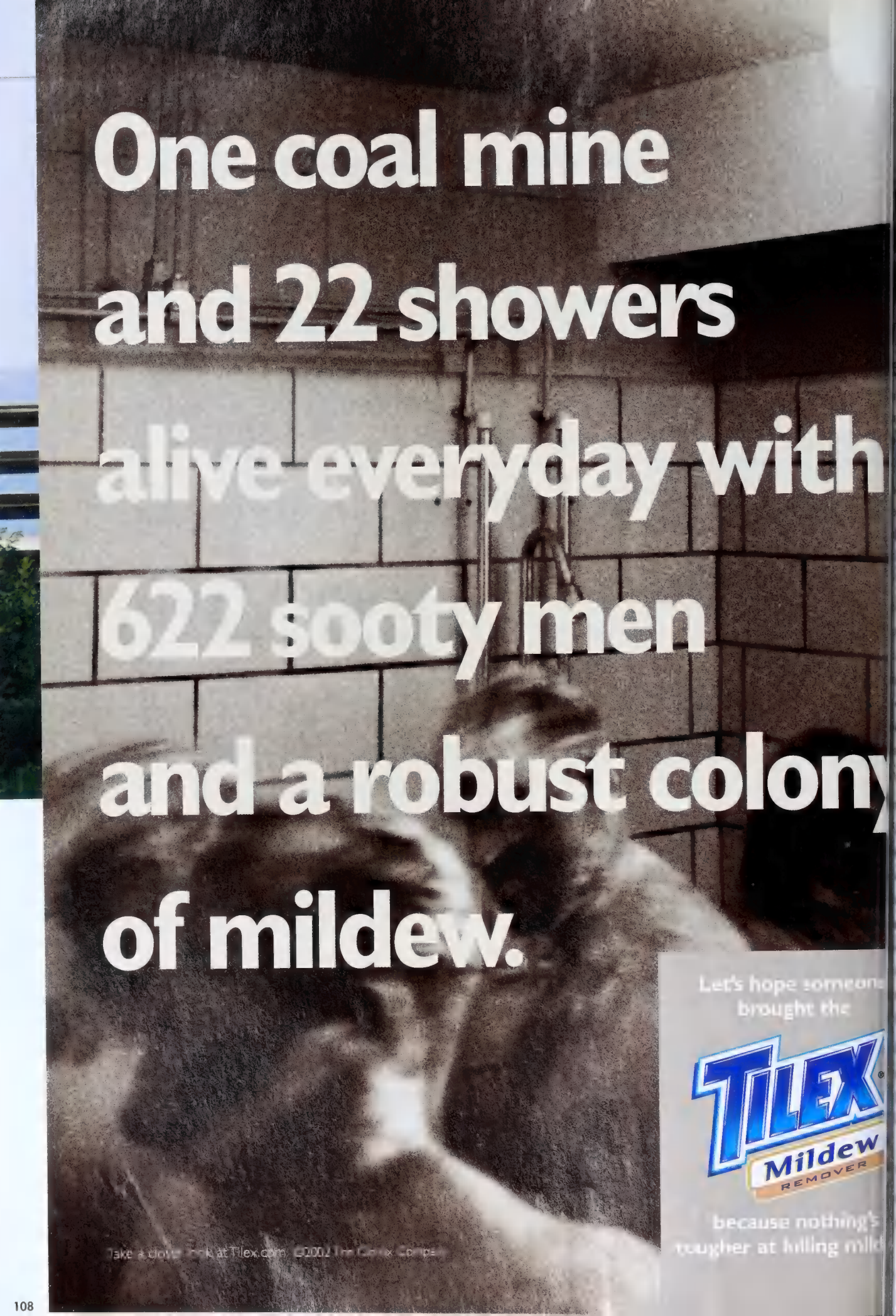
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rant also has a sushi bar for lighter appetites; for the indulgent, Brumm has turned the cream-of-mushroom concoctions of his Colorado childhood into a chanterelle-based lobster bourbon soup that's lush in all the right ways.

"We had a rocky start," Brumm says of the restaurant's first few months. "Monkfish liver terrine just doesn't fly down here. But even though this part of the Panhandle is so small, real estate is booming, and there are so many amazing restaurants. The quality is outstanding. Now that we've got all the kinks worked out, we're really looking forward to a strong winter season."

Crab Cakes with Smoked-Corn Flan

For the flan:

- 2 ears corn, unshucked
- 3 strips bacon, roughly chopped
- 2 stalks celery, minced
- ¼ c. minced yellow onion
- 3 cloves garlic, minced
- ¼ c. diced red bell pepper
- ¼ c. diced yellow bell pepper
- ½ c. white wine
- 2 c. heavy cream
- 4 eggs
- 3 egg yolks
- Salt and pepper

For the crab cakes:

- 1 lb. lump crabmeat, picked over
- ¼ c. chopped cilantr
- Juice of 2 limes
- ½ c. aioli or mayonnaise
- 2 T. minced yellow onion
- Salt and pepper
- Dash Tabasco
- 2 T. unsalted butter
- 2 T. vegetable oil

Make the flan: Grill corn, shuck, and remove kernels with a sharp knife; set ke aside. In a large skillet over medium-high heat, sauté the bacon until fat is rend Lower heat to medium, add celery, onion, garlic, and peppers, and sauté until o is translucent, about 10 minutes. Add wine and cook until reduced by half, ab minutes. Reduce heat to low, add cream, and simmer about 20 minutes. Re from heat and cool. Place mixture in a blender, add reserved corn, and puree.

Preheat oven to 425°F. Place 2 cups puree in a saucepan and warm over low for 5 minutes; do not boil. Beat the eggs and egg yolks in a large bowl until sm While whipping vigorously, slowly add warm puree to egg mixture and season salt and pepper. Divide mixture among 6 ½-cup ramekins sprayed with non cooking oil. Place ramekins in a shallow roasting pan and fill pan with water u reaches three-quarters up the sides of ramekins. Bake approximately 20 minut until flan is set.

Make the crab cakes: In a large bowl gently combine all ingredients, except b and oil, and form into cakes. In a large frying pan, heat butter and oil over me high heat and sear cakes until golden brown, about 4 to 5 minutes for each sid

To serve, loosen a flan on each of 6 salad plates and top with a crab cake. Ad nishes such as chopped avocado, red onion, cilantro, tomato, and mango. Ser

EDEN ROCKS

A short drive north out of Seagrove Beach brings travelers to the untamed Florida of Marjorie Kinnan Rawlings, to the days Henry Flagler chugged his way through the swamps, bringing the railroad all the way to Miami. Just beyond a 1930s brick house and the sweet 1888 First United Methodist Church lies Eden State Gardens (below; 850-231-4214), which consists of plantation-style mansion with a double-galleried portico and a mantle of lush grounds. Tours of the house are offered dail prefer to stroll among the Spanish moss–draped live oaks, fragrant pines, papyrus, and lantana, awash in Froot Loops blo the distance, a handful of local fisherfolk cast their lines in Choctawhatchee Bay.



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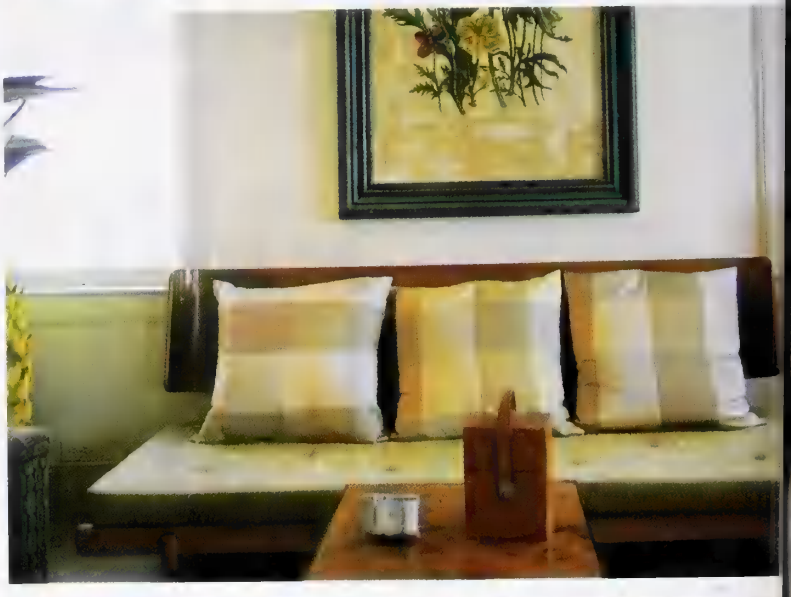
Twenty-one years ago, entrepreneur Robert Davis had a vision for a town called Seaside, where quality architecture and careful urban planning became the cornerstones to an almost hermetically sealed community that proved successful with critics and residents alike. Seaside, which was the locale for the movie *The Truman Show,* is a bit too perfect for me, all hushed streets and whitewashed glare, but I'm gaga over its year-old Interfaith Chapel by architect Scott Merrill, who also worked on Windsor, another "New Urbanism" community across the state in Vero Beach. As progressive as the town, the ecumenical structure is stunning in its Shakeresque simplicity.

WaterColor, a community master-planned by eminent architect Jaquelin Robertson, is still in development, but kudos are already in order for its respectful treatment of the land surrounding Western Lake and the sand dunes stretching into Grayton Beach State Park. Seven-year-old Rosemary Beach—which, like Seaside, was developed by Miami-based architects Andres Duany and Elizabeth Plater-Zyberk—is my favorite of the lot, although there's so much construction going on it seems the whole place is covered in Tyvek. I like Rosemary's smattering of architectural styles—Dutch gabled roofs and French Quarter balconies, Italianate townhouses and Craftsman-style cottages, a touch of Greene & Greene here and there—and color palette of dank greens and taupe and sandy white, which matches the environs.

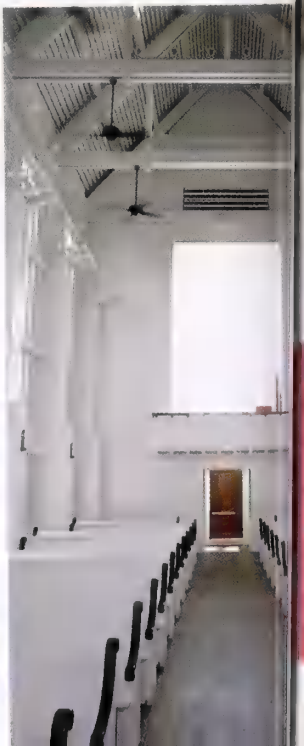
Where good taste goes, bad taste inevitably follows—and thank god for that, right? Sprinkled along the coast among these finely wrought communities are monstrously proportioned houses of unequaled garishness. Locals like to call one particularly offensive edifice Noah's Ark, although I find it less boat-shaped and closer in line and proportion to the starship *Enterprise.* The coup de grâce is the postmodern antebellum confabulation right next door. It has two nicknames: Tara Down and, even better, Gone with the Winn Dixie. *(Continued on page 116)*











Top: Rosemary Beach's town hall and the view from new-restaurant-in-town Meze. Middle: A smattering of antiques and vintage French furnishings at Flavours of France, also in Rosemary Beach. Bottom: Two views of Seaside's Interfaith Chapel, by architect Scott Merrill.



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(Continued from page 112)

SWAMP THINGS

After landing in Fort Walton in the dead of night, and still adjusting to the fact that I'm both *in* Florida and *on* Central Standard Time, I grab a cab to my hotel. Trying to get the lay of the land from the driver, I learn about the local mullet festival. Thinking he's talking about the funny haircut that's all furry on top with a Florence Henderson scraggle in the back, I say, "Oh, you mean you have a festival just to celebrate that haircut?" He looks at me quizzically and says, "No, I'm talking about the fish. People are crazy for it down here."

I learn more about the mullet later, after tearing myself away from my smartly appointed room at the WaterColor Inn (850-534-5000) and its mesmerizing view of the Gulf of Me WaterColor's considerable grounds include a Wrightian house on Western Lake, which lets out into the Gulf. One noon I grab a kayak and set out, though I've seen enough *Crocodile Hunter* on TV to make me more than a little wo about alligators. As I paddle, the dark, still water suddenly bles around me, and I am greatly relieved to see that it's a of the famous mullet rising to the surface. A half hour l reach the Gulf, go for a quick swim in its azure waters, and paddle back. As I'm tying my kayak to the dock, I as boathouse girl about gators. "Gators?" she says. "Oh yea get gators in here all the time."





This view and right: The boathouse and dunes at WaterColor. Below: Chef Sándor Zombori.



A MAN CALLED SÁNDOR

Sándor Zombori wants to talk about food. Never mind the stories his growing up in a Hungarian orphanage and escaping the Nazis b ing electric fences, his renown as a judo champion and a Green B Southeast Asia. More often than not, certainly between the hours of and 2 A.M., you'll see his battered Nissan Sentra parked outside h restaurant in Seagrove Beach, a tattered American flag affixed to th antenna. The chef's eight-year-old venture, called Sándor's (850-231- accepts only 25 diners a night and has a staff of two. "I'm very dema and everything has to be perfect," he says. "I'm the first and last to the food. I wash the pots and pans, I mop the floor, I take reserv You work so hard to build a business, why screw it up?"

If you're lucky, after you've devoured Sándor's signature Belgian soup, his white truffle custard with flying-fish roe (served in a hollow eggshell), his Thai-style crayfish in puff pastry and curry sauce, a grouper, which flakes into pearlescent pieces in a savory bath of sherry, and balsamic vinegar, the chef will come out to your table an up a chair. A gentle giant, he has only one mission: to satiate pa hunger with extraordinary food. But he is a brilliant conversationali moving from Escoffier to Susan Anton to Graham Greene in o swoop. Though he hardly needs to, he closes his place every Ja to apprentice at some of the country's top restaurants, includ Bernardin, where he learned to become so assiduous with fish. F to choose one restaurant that was the model for his own, he po L'Ambroisie, in Paris, but Sándor is an American now, to the core. my words," he says. "In ten years the French will be looking to ou try to learn how to cook." ●



Scoop Away® cat litter controls stinky odors better.

(according to the most sophisticated noses)

New, improved Scoop Away® cat litter controls litter box odors better than Tidy Cats® cat litter. If you don't believe us, ask your own nose.



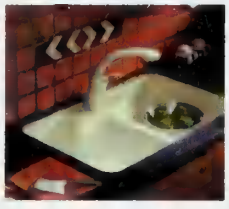
Versus Tidy Cats® Scoop Immediate Odor Control Formula. Tidy Cats® is a registered trademark of Ralston Purina Co.

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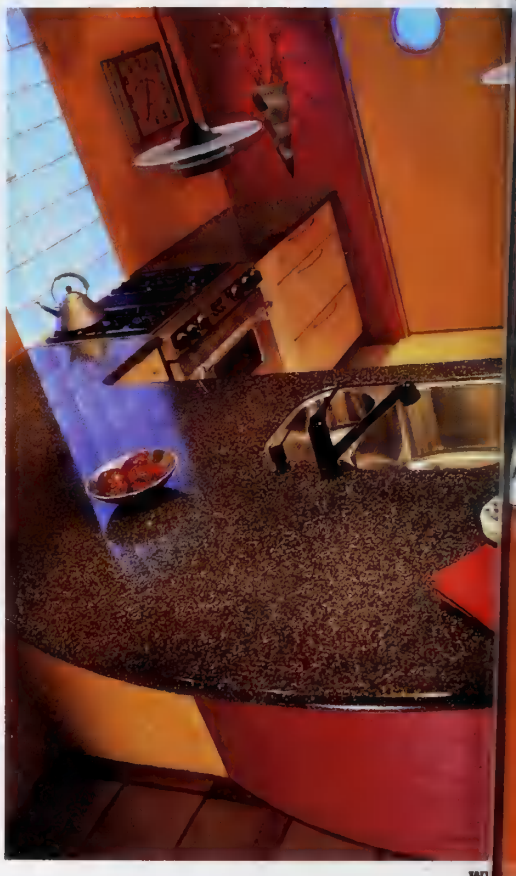
This Valentine's Day, **Formula 409® Orange Power™** brings you a chance to win a countertop and more from Avonite®. [Someone else can bring you roses.]

The kitchen is the heart of the home. For some of us, it's the way to our hearts too.



Trade in the chocolates and flowers. Forget the candlelight. If anybody asked, a lot of us would admit that what we really want for Valentine's Day (or any day) is a kitchen that's long on style and short on maintenance.

Impossible? Not if you start with the right countertops and sinks, like the ones from Avonite. Avonite's rich colors and natural textures are all style. But they're also non-porous, easy to care for and highly resistant to stains. Avonite in your kitchen might just give you the most low maintenance relationship you've ever had. Who knows? It could even get you thinking again about dinner by candlelight.





CLEANING TIP:
This year, orange goes with everything

With new Formula 409 Orange Power, you get the great scent of fresh-squeezed oranges plus an all-purpose cleaner in one. What could be better?

Enter the Formula 409 Sweepstakes for a chance to win a new kitchen sink and co

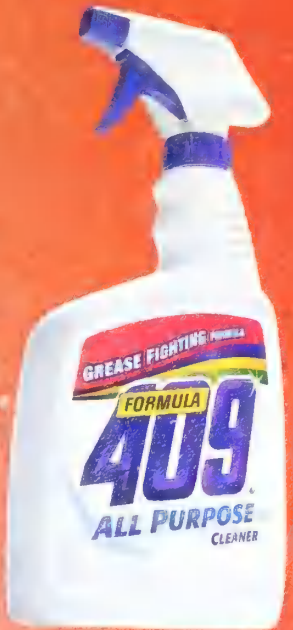
OFFICIAL RULES - No purchase necessary to enter or win. A purchase does not improve your chances of winning. VOID WHERE PROHIBITED. These rules apply to the "Formula 409" Sweepstakes ("Swee ed by The Clorox Company, 1221 Broadway, Oakland, CA 94612 ("Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts Ja April 30, 2003. 1. HOW TO ENTER: Hand print your complete name and address and day & evening telephone number on a 3"x5" card and mail to: Formula 409 Sweepstakes, P.O. Box 4060, Grand I Enter as often as you wish, but only one entry per envelope, which must be mailed separately. Entries must be postmarked by April 30, 2003 and received by May 7, 2003. Mechanically reproduced entries, inc labels will not be accepted. Entries become the property of the Sponsor and will not be returned. No other form of entry will be accepted. 2. JUDGING: One potential winner will be selected on or about Ma entries received in a random drawing to be conducted by Marden-Kane Inc., an independent judging organization whose decisions are final on all matters relating to this Sweepstakes. The prize will be awa NING. The estimated odds of winning are 1:18,000,000; though the actual odds of winning will be dependent upon the number of actual eligible entries received. 4. NOTIFICATION: The potential winner will b Mail with delivery confirmation and may be required to complete and sign an Affidavit of Eligibility and Liability Release and, where legal, a Publicity Release, all of which must be returned within 14 days afte will be forfeited and awarded to an alternate winner. The potential winner will also be required to furnish their social security number, which will only be used for the purpose of reporting the winnings to the the prize or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to an alternate winner. Entry constitutes winner's permission to the use of their name, photogra and promotional purposes for any and similar promotions, worldwide, and in perpetuity in any media, now known and hereafter devised (including and without limitation, the internet) without additional compe hibited by law. 5. PRIZES: (1) Grand Prize: An Avonite kitchen countertop and kitchen sink, with design, fabrication and installation services. Approx. Retail Value $5,000. No prize substitution, transfer, ca prize allowed, except at the option of the Sponsor, who reserves the right to substitute a prize of equal or greater value if the prize or any portion of the prize becomes unavailable. All taxes and any incidentals a ated with the prize and not specified herein are the winner's sole responsibility. 6. GENERAL CONDITIONS: All entrants agree to be bound by all applicable U.S. laws and regulations, as well as these offici the judges. By participating, entrants release, discharge, and hold harmless The Clorox Company, Avonite, Inc., and their respective subsidiaries, divisions, branches, affiliates, and agencies (including, witho Inc.), and their respective officers, directors, shareholders and employees (collectively "Releasees") from and against any liability, claims, or damages arising out of their participation in the Sweepstakes and/or use, non-use or possession of the prize. The Releasees are not responsible for printing or typographical errors in any Sweepstakes or related materials or stolen, lost, late, misdirected, damaged, incomplete, ble entries or mail. If, in the Sponsor's opinion, there is any suspected or actual evidence of tampering with any portion of the Sweepstakes, or if fraud or actions by entrants, compromise, corrupt or affect t security, fairness, or proper conduct of the Sweepstakes, the judges reserve the right at their sole discretion to disqualify any individual and/or void any entries submitted fraudulently, to modify or suspend thi nate the Sweepstakes and conduct a random drawing to award the prize using all non-suspect eligible entries received as of the date of such action. 7. ELIGIBILITY: Sweepstakes open to legal residents of and the District of Columbia, 18 years of older. Employees of The Clorox Company, Avonite, Inc., their subsidiaries, affiliates, prize suppliers, and advertising and promotion agencies, including Marden-Kane families (spouse, parents, children and/or siblings and their respective spouses) and individuals living in the same households of such employees are ineligible. Void in Puerto Rico and where prohibited or res stakes is subject to all applicable federal, state, local laws and regulations. 8. WHO WON?: For the name of the winner, available after 5/31/03, mail a self-addressed stamped envelope to: Formula 409 Sw 704, Sayreville, NJ 08871-0704. 9. SPONSOR: The sponsor of this sweepstakes is The Clorox Company, 1221 Broadway, Oakland, CA 94612. ADMINISTRATOR: Marden-Kane, Inc., 36 Maple Place,



$$\sqrt{\text{lasagne}}^{\text{midnight snack for 1}} = \text{greasy}^{[\text{mess}]}$$

Kitchen mess equation #12:

ugh problems call for a powerful FORMULA 409®





MAMA'S NOT WORRIED.
MAMA'S GOT THE MAGIC.™



A better way to wipe,
because it cleans and disinfects
*with the magic from Clorox.**

*Versus paper towels and sponges. ©2002 The Clorox Company. Use as directed.

HouseBeautiful Highlights

w Cultural Icon

October, a series of unique events took place in Atlanta, Chicago, and Los eles. Part of an ongoing look at New Cultural Icons, presented by Lincoln, e extraordinary evenings were celebrations of preeminent local cultural t and included, all in one night, film screenings, musical performances, gn and art exhibits, gourmet food tastings, and fashion shows. The occasions, uced by GenArt, brought Lincoln owners, Hearst subscribers, and cultural ers from multiple disciplines to a series of spectacular locations where they rienced fresh and vibrant work. Appearances by Lincoln's designated New ral Icons, including Chloë Sevigny, Rocco diSpirito, Mike Starn, and Karim id, added to the evenings' glamour. Perfectly in tune with the exceptional ral quality surrounding them, the Lincoln LS and Navigator displays were ot spots at all three events.



LINCOLN



ir-ity March 2002

ouse Beautiful for Chair-ity, a bi-coastal celebration of creativity. Fifty of ca's top interior designers will create one-of-a-kind chairs to be auctioned New York and Los Angeles to benefit Children's Action Network (CAN).

-ity Display and Silent Auction/New York
3 to 10
adison Avenue's sparkling Crystal District, which includes Baccarat, Lalique, Steuben and Swarovski, to see these creative chairs and to your favorite!

ty kicks-off "Crystal Month"–a celebration filled with activity in each Crystal store. Watch next month's "Highlights" for complete details on each store's es, or call Madison Avenue BID at 212-861-2055 for more details.

ity Display and Silent Auction/Los Angeles
25 to 29
West Coast, visit the chairs on display at the Pacific Design Center (PDC).

IPATING DESIGNERS: To date, Chair-ity designers include: Hadley, Alessandra Branca, Alexa Hampton, Alison Spear, Barbara Barry, Fryery, Barry Dixon, Benjamin Noriega-Ortiz, Charles Faudree, oher Coleman, Jamie Drake, Elaine Griffin, Eve Robinson, Fisher n Design & Decoration, George Cameron Nash, Gomez Associates, Jordan Smieszny, Jed Johnson & Associates, Joseph Paul Davis, Josie hy, Kathryn Ireland, Kemble Interiors, Libby Cameron, Mario Buatta, pp), Molly Luetkemeyer, Mary McDonald, Matthew Patrick Smyth, Noel Orlando Diaz-Azcuy, Pierce-Allen, Robin Bell Schafer, Sally Sirkin Lewis bert Scott, Stephanie Stokes, Stephen Miller Siegel Architects and /Aaron, William Sofield, Susan Zises Green, T. Keller Donovan, Thomas ictoria Hagan, Waldo Fernandez.

TY SPONSORS: D&D Building and Pacific Design Center, Baker e, La-Z-Boy.

elian & Kohlberg

an & Kohlberg, the industry-leading producer of high-end handmade e carpets, announces the opening of their San Francisco showroom. 0 square foot showroom joins M&K's current showrooms in New York Angeles featuring their complete product lines. Michaelian & Kohlberg, quare East, 150 DeHaro St., San Francisco, CA 94103. 415-252-6200. haelian.com.

Schonbek Room Design Contest

Schonbek is looking for beautiful rooms lighted by Schonbek crystal chandeliers to feature in ads and literature.

Grand prize is $10,000, and six $1,000 prizes will also be awarded. In addition, interior designers (if applicable) of the winning rooms will be awarded $500 each.

Call 800-836-1892 for entry form and rules. Or visit www.schonbek.com. Pictured at right, grand prize winner of the previous Schonbek contest. Interior design by Kevin Maher of Hollywood.



Sears Kenmore

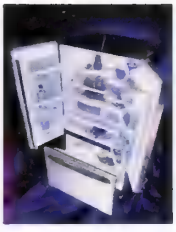
The new Trio refrigerator from Kenmore Elite. The first three-door refrigerator with a bottom loading Smartreach freezer and temperature controlled Gourmet Pantry. With its armoire design, it's as intriguing closed as it is open.

Kenmore. America's #1 appliance brand at America's #1 appliance store.

Sears. Where Else? Visit www.kenmore.com or call 1-800-964-1098.



Kenmore ELITE



Calvin Klein Home

Sophisticated, comfortable, relaxed. Calvin Klein Home offers modern solutions for bed, bath, tabletop and floor coverings with the recently launched rug collection. Newly added: Table linen collection. For store locations nationwide, 1-800-294-7978.

Florida's Natural Premium Orange Juice

Florida's Natural Premium orange juice is as close to the grove as you can get. Now we deliver our down-home recipes, healthful tidbits, & household hints fresh to your email inbox! Visit www.juicybitsnews.com to subscribe.

Florida's Natural

JuicyBits E-mail Club



Cuisinart

Cuisinart® MultiClad Try-Ply Stainless Steel Cookware performs like a real professional. Brushed Stainless exterior, highly polished interior and inner core of aluminum provide peak performance. Uniquely designed solid cast stainless steel handles are manufactured like fine jewelry. This product moves from the stove top to the oven and can go right into the dishwasher. Limited Lifetime Warranty.

Cuisinart®

resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.
Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

24 HOUSE SEATS

Upholsterer: **Carl Dellatore,** D&F Workroom, (T), 150 W. 25 St., New York 10001; 212-352-0160. *Page 24:* **Le Module wallpaper** #51193867—Kravet (T); 800-645-9068. **Thassos marble floor tile**—Artistic Tile (R,T); 800-260-8646. *Web site*: www.artistictile.com. *Chairs, fabrics and trims, left to right:* **Chapman Chair**—Gerard (T); 785-434-2777. **Tuxedo Stripe,** 86% cotton, 9% linen, 5% polyester—J Robert Scott (T); 877-207-5130. *Web site*: www.jrobertscott.com. **Black tubing trim,** #0556—M&J Trimming (R,T); 212-842-5000. *Web site*: www.mjtrim.com. **Maxalto's #9755 Chair**—B&B Italia (R,T); 800-872-1697. **Cliquot,** 100% linen—Quadrille (T); 212-753-2995. **Mataliano's Frank #3 Arm Chair**—Holly Hunt (T); 212-891-2500. **Saya Gata,** 100% silk—Quadrille, see above. *Page 26:* **Comèdies Bal Masqué wallpaper**—Scalamandré (T); 212-980-3888. **European slate lineoleum** in dark gray, #EA29—Amtico International, Inc. (T); 212-545-1127. *Fabrics and trims, top to bottom*: **Mini-Bergere D'albret**—Roche Bobois (R); 888-972-8375. **Tartan Silk Plaid** #83401-970; 100% silk—Brunschwig & Fils (T); 212-838-7878. **Black & ivory gimp** #900-18603-377/B—M&J Trimming, see above. **Louis XV Bergere** #6316-51—Hickory Chair (M); 800-349-4579. **Country House Toile** #666-112; 100% cotton—Waverly (R,T); 800-423-5881. **Hanna Chair**—Oly (M); 510-644-1870. **Sconsett Stripe** #2002193-8; 100% cotton—Lee Jofa (T); 212-688-0444.

28 ALMIGHTY OSCAR

Oscar de la Renta Home—Century Furniture (M); for stores: 800-852-5552. *Web site:* www.centuryfurniture.com. **Mottahedeh's Chelsea Bird plates; Alfresco clear glasses by Miller Rogaska; Conchiglia sterling-silver flatware; Empire sterling silver candlesticks**—Michael C. Fina (R); 800-289-3462.

36 THE SIDEBOARD

Dark oak credenza with square brass pulls (#STGV1212), $7900; **stainless- steel easel** (#SDON0375), $110; *Vegetation #3* oil and graphite drawing by Laura Resen, $3,500; **white ceramic round shapes** (#VASN0402), $550/set of 3; small tray in white wash finish (#TRAYA0009), $575; turned-walnut and stainless-steel lamp, $2,350—Aero Studios (R,T); 212-966-1500. **White linen frame**—Sky Frame & Art (R); 212-925-[illegible]856. **Federal inlaid mahogany and satinwood sideboard,** Massachusetts, circa 1800-1815—Courtesy Wayne Pratt Antiques (R); 203-263-5676. **Sideboard table,** Philadelphia, 1779-83; mahogany. Philadelphia Museum of Art. Photography by Graydon Wood, 2002. **Rare Chippendale serving table/sideboard** (#2557), Virginia, circa 1765. Primary wood: mahogany—Courtesy Bernard & S. Dean Levy, New York (R,T); 212-628-7088. **Ornately inlaid Hepplewhite sideboard** (#4266), Connecticut River Valley, circa 1790. Inlaid with eagles, fans, and icicle inlays.—Courtesy Bernard & S. Dean Levy, see above..

45 COME TO CREEK

Page 45 and 46: Designer: **Michelle Prentice,** Prentice Interiors, Ltd.; 212-570-9900. *Architect*: **Alan Orenbuch;** 212-633-3600. **Custom cabinets**—Peter Deshar; 718-852-8900. **Refrigerator,** 650-0—Sub-Zero (M); 800-222-7820. *Web site:* www.subzero.com. **Range,** ERD48—Dacor (M); 800-772-7778. *Web site:* www.dacor.com. **Custom hood**—Vent-A-Hood (M); 888-327-4663. **Sink—**Kohler (M); 800-456-4537. *Web site:* www.kohler.com. **Faucet**—Waterworks (R,M); 800-998-2287. *Web site:* www.waterworks.com.

48 DARKNESS AND LIGHT

Pages 48 and 50: **Alex Marshall platter**—Troy (R); 212-941-4777. **Automatic espresso center; Capresso** C3000—800-767-3554. **Dining chairs**—Intérieurs (R,T); 212-343-0800. **Round table**—Tucker Robbins (R,T); 888-880-6442. **Stool**—Desiron (R,T); 212-966-0404. **Schist countertops; slate floors**—Stone Source (R,T); 212-979-6400. **Range**—Viking (M); 888-845-4641. **Refrigerator**—Sub-Zero (M); 800-222-7820. **Tea kettle,** Alessi—www.unicahome.com. **Toaster,** Duralit—Williams-Sonoma (R,MO); 877-812-6235.

52 READY FOR ACTION

Pages 52 and 54: Architect: **Lindy Small,** 95 Linden St , Oakland, CA 94607; 510-251-1066. **Dining table**—custom by architect. **Cooktop**—Thermador (M); www.thermador.com. **Trash compactor**—Broan (M); 800-558-1711. **Hanging light fixtures**—Alfa (M); 415-346-8181. **Cabinetry**—Cabinetworks; 510-835-2120. **Blue bowl**—Luna Garcia (R,T); 800-905-9975. **Etched striped vase**—Gumps (R); 415-982-1616.

58 MODERN MANOR

Pages 58 to 69: Designer: **Stanley Falconer,** Colefax & Fowler; 011-44-207-493-2231. Unless otherwise noted on page, all fabrics, wallcoverings and furnishings are from Colefax & Fowler. In America, Colefax & Fowler goods are available through Cowtan & Tout (T); 212-753-4488. *Living room:* **Ottoman fabric,** mohair—Robert Spurway Textiles (T); 011-44-207-351-6888. **Sofa fabric,** chintz—Claremont (T); 212-486-1252.

70 SASSOON STYLE

Pages 70 to 77: Architect/Interior Designer: **Larry Totah;** Totah Design; 310-289-0700, 310-659-6600. *Living room:* **Sofa, chairs, torchères**—custom by designer. **Rug,** Mongolian lamb—Wild Bill Furs (R,T); 310 657-5151 *Bedroom:* **Bed,** designed by Antonio Citterio for B & B Italia—Diva (R,T); 310-278-3191. **Bed linens**—Pratesi Linens (R); 310-274-7661. *Kitchen:* **Cooktop** Thermador (M); www.thermador.com. **Oven**—Gaggenau (M); www.gaggenau.com **Stools**—Diva, see above.

78 A PHILADELPHIA STORY

Pages 78 to 87: Designers: **Celerie Kemble and Christina Murphy,** Kemble Interiors; 5 659-5556. *Entry hall:* **Painted floor**—Sally Bennett; 203-227-1365. *Living room:* **Banquette fabric**—Bergamo (T); 212-888-3333 **Bergère fabric**—Ian Mankin; 011-44-207-7 0997. **Mirror; framed prints**—Sentimento (R); 212-750-3111. **Coffee table**—Mecox Gardens (R); 212-249-5301. *Dining room:* **Chair fabric**—Pierre Frey (T); 212-213-309 **Chandelier**—Todd Romano (R); 212-879-7722. *Library:* **Club chair fabric**—Clarence House (T); 800-632-0076. **Painting**—Todd Romano, see above. **Daybed**—Sentimento see above. *Bedroom:* **Bed fabrics**—Fortuny (T); 212-753-7153. *Seamstress:* Caroline Harvey; 011-44-208-780-5464.

88 JEWELS OF DESIGN

Pages 88 to 97: **Verdura** (R), 745 Fifth Ave New York 10151; 212-758-3388.

98 EXILES AND CONQUER

Pages 98 to 107: Architect: **Paul Gleicher;** Gleicher Design Group, 330 W. 38 St., Ne York 10018; 212-462-2789. *Contractor:* Avi Construction Corp.; 212-736-1836. *Dining room:* **Console**—custom by architect. **Chair fabric,** Au Marche jacquard—Dong (T); 212-935-3713. Hallway, **Artichoke lamp**—Louis Poulsen (M); 954-349-2525. **Benches**—Comerford Hennessy at Home (R,T); 631-537-6200. Living room: **Armch fabric,** Palazzo taffeta; **Pillow fabric,** Juni damask—Donghia, see above. *Study:* **Cof table,** designed by Josef Frank—Svenkst Tenn (R); www.svenksttenn.com. **Sofa**—custom by architect. **Sofa fabric,** Teddy—Rogers & Goffigon (T); 212-888-3242. *Kitchen:* **Cabinetry**—Bulthaup (M); 310-2 387. **Stools,** designed by Philippe Starck—ICF Group (R,T); 310-260-9516. *Master bedroom.* **Bed, cabinetry**—custom by arc tect. **Curtain fabric,** Spectrum—Donghia see above. **Bed cover** and **pillow fabric**—Donghia, see above. *Bathroom:* **Tiles**—Bissazza (M); 305-597-4099. **Basin**—Dur (M); www.duravit.com. **Faucet**—Dornbr (M); www.dornbracht.com. ●

CORRECTION

December 2002: In the HB Entertains section, pages 69-78, a credit was inadv tently omitted. The credit should have read as follows: **Menus, cards, place ca** designed by Ellen Weldon; 212-925-44


PRESERVE
THE DESIGN KINGDOM
RETURN YOUR SAMPLES
Your presentation can't soar without just the right memo fabric samples. But they're an endangered species in a design world that counts on them.
Do your part to keep our kingdom alive with choices and possibilities. Return your samples . . . so we can all thrive!
DFA
Decorative Fabrics Association

IF YOU PURCHASED A SUBSCRIPTION TO THIS OR ANOTHER MAGAZINE, THE FOLLOWING PROPOSED CLASS ACTION SETTLEMENT MAY AFFECT YOUR RIGHTS

This notice describes a proposed nationwide settlement of class action lawsuits relating to magazine subscriptions that has been reached in In Re Magazine Antitrust Litigation, 00 Civ. 4889 (S.D.N.Y.) (the "Action"), and preliminarily approved by the U.S. District Court for the Southern District of New York (the "Court").

PLEASE NOTE THAT THE PROPOSED SETTLEMENT DOES NOT PROVIDE FOR THE PAYMENT OF MONEY OR OTHER COMPENSATION TO THE CLASS MEMBERS BUT INSTEAD SOLELY ADDRESSES CERTAIN INDUSTRY RULES AND PRACTICES THAT WERE DIRECTLY CHALLENGED IN THE ACTION AS BEING UNLAWFUL (SEE "THE CLAIMS IN THE LAWSUIT" SECTION BELOW).

This announcement is intended to give class members notice under Rule 23 of the Federal Rules of Civil Procedure and the Order of the Court dated September 20, 2002, as modified on September 30, 2002, that a hearing will be held before the Hon. Richard Conway Casey on May 27, 2003 at 11:00 a.m. to determine whether: (a) to certify the proposed settlement class under Rule 23; (b) the proposed settlement of the Action is fair, reasonable and adequate; (c) a final judgment should be entered dismissing the Action with prejudice to the class members; and (d) to approve class counsels' application for attorneys' fees and expenses. The rest of this notice summarizes the terms of the proposed settlement. You can obtain a copy of the settlement agreement, the Consolidated Amended Class Action Complaint (the "Complaint"), and a list of the magazine subscriptions at issue in the Action, at www.magazine.org or by writing to The Garden City Group, Inc., the Administrator of the Notice Program, at Magazine Antitrust Litigation, P.O. Box 9000 # 6041, Merrick, NY 11566-9000 (the "Administrator"). **ANY QUESTIONS AND COMMUNICATIONS REGARDING THIS NOTICE OR THE SETTLEMENT SHOULD BE DIRECTED TO THE ADMINISTRATOR AT THE ADDRESS LISTED ABOVE OR BY CALLING 1-888-210-0118. PLEASE DO NOT CONTACT THE ADMINISTRATOR WITH QUESTIONS REGARDING YOUR CURRENT SUBSCRIPTIONS UNLESS THOSE QUESTIONS RELATE TO THE CLASS ACTION SETTLEMENT.**

DO NOT CONTACT THE COURT, COUNSEL TO THE PARTIES, [NAME OF THE PUBLICATION] OR ANY PUBLISHER REGARDING THIS NOTICE. THE ADMINISTRATOR, WHERE APPROPRIATE, WILL REFER ANY QUESTIONS TO THE APPROPRIATE PERSON.

The Claims in the Lawsuit

The Complaint was filed in this Action in or about October 2000, against the Magazine Publishers of America ("MPA"), a consumer magazine trade association, and fourteen magazine publishing companies (the "Publisher Defendants"). The Complaint alleged an agreement among the Publisher Defendants and the MPA to set the minimum price of or maximum discount on magazine subscriptions through the enactment of MPA Guideline 4(a) and/or the collective action among publishers to adhere to the ABC's 50% Rule (as referred to in ¶45 of the Complaint) or the similar Rule of the BPA International pertaining to its definition of "paid circulation." The Complaint asked the Court to eliminate or modify Guideline 4(a) and to award damages that allegedly were suffered by consumers who purchased subscriptions to the Publisher Defendants' magazines.

The defendants have denied the material allegations of the Complaint. The parties have now agreed to settle the Action in its entirety. On September 20, 2002, the Court preliminarily approved the settlement.

Terms of the Proposed Settlement

In the proposed settlement, the defendants have agreed to do two things: (i) the MPA shall delete in its entirety MPA Guideline 4(a); and (ii) the defendants shall defray the costs incurred in connection with the Action, including the costs of the Notice program involving notifying class members of the terms and conditions of the proposed settlement and the Plaintiffs' actual attorneys' fees and expenses awarded by the Court up to $1.1 million.

In exchange, the Plaintiffs have agreed that, if the settlement is approved, the Court will enter a judgment dismissing the Action with prejudice, and the named Plaintiffs and all class members who have not duly opted-out of the class will be deemed to be subject to the release in this case, which provides as follows: "As of the date on which the Agreement is Finally Approved, the Publisher Defendants and the MPA . . . shall be completely released, acquitted, and forever discharged, from any and all claims, demands, actions, suits, causes of action, injuries or damages, whether class, individual or otherwise in nature, that Plaintiffs, the Class Members or each of them, in his or her capacity as a subscriber to a magazine, ever had or now has, in law or equity, under federal or state law, relating to an agreement to set the minimum price of or maximum discount o subscriptions through the enactment of MPA Guideline 4(a) and/or th action among publishers to adhere to the ABC's 50% Rule (as referr of the Amended Complaint) or the similar Rule of the BPA Internatio ing to its definition of 'paid circulation.'"

The release also releases class action claims that were previou (but subsequently dismissed without prejudice) by a plaintiff in the St San Diego, California, who asserted similar allegations against the albeit based on violations of California state laws. The California styled *Coossan v. Hearst Corp., et. al.*, No. GIC 752985. A copy of t Complaint can be obtained at www.magazine.org.

Who are the Publisher Defendants?

The Publisher Defendants are: Condé Nast Publications, Inc.; G Printing and Publishing Company; Hachette Filipacchi Media U.S Hachette Filipacchi Magazines, Inc.); The Hearst Corporation; Intern Group, Inc.; Meredith Corporation; Newsweek, Inc.; Primedia, In Digest Association, Inc.; Rodale Inc.; Time Inc.; Time4Media, Inc. Mirror Magazines, Inc.); TV Guide, Inc. and Ziff-Davis Publishing, Inc

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You have the right to appear, in person or by counsel, at the h proposed settlement in order to comment on, or object to, the tern posed settlement, its adequacy or reasonableness and/or the award fees and expenses to class counsel. However, you will only be hea if you first, by May 5, 2003, (a) file with the Court a notice of you appear, which includes the basis for your objection, a statement i magazines to which you subscribed, and the approximate time p such subscription; and (b) serve copies of the notice (and all othe intend to rely upon) by hand or first class mail on Plaintiffs' co-lead c E. Gerstein, Esq., Garwin, Bronzaft, Gerstein, & Fisher, LLP, 15 Suite 1416, New York, NY 10036 and H. Laddie Montague, Jr., E Montague, 1622 Locust Street, Philadelphia, PA 19103, and on Def dinating counsel, Lawrence I. Fox, Esq. at McDermott, Will Rockefeller Plaza, 11th Floor, New York, New York 10020.

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For a more detailed statement of the matters involved in the A the Complaint, the settlement agreement, motion papers and certa Court, you may visit the office of the Clerk of the United States Dis Pearl Street, New York, New York, during business hours. Copies relating to the settlement are also available at www.magazine.org.



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Left: From the south terrace, a double flight of wide easy steps leads to the garden. Below: Orchards was the top story in the February 1903 *HB*.



THE HOUSE BEAUTIFUL

VOLUME THIRTEEN FEBRUARY, 1903 NUMBER THREE

A SUCCESSFUL HOUSE IN ENGLAND

By GERTRUDE JEKYLL

On the sandy soil of the west Surrey hills, where one of their many valley-folds runs up to the edge of a half-mile wide, well-wooded, and sheltered plateau, is this newly built house. The twenty-six acres of land on which it stands are for the most part of open forest character, with groups of well-grown oaks, and that best of all undergrowth, native bracken. All this has been carefully preserved, so that on three sides the forest land comes up close to the house. Nothing has been done to alter the character of this ground, and only, the better to enjoy it, has one broad grassy glade been cleared and leveled, while some easy wood paths lead into its deeper recesses. Eastward is an open view over a rough field, at whose farther end the stone for the house has been quarried.

From every point on the land from which it can be seen the house seems to grow out of the ground. That this should be so, and that it should in no way jar with the woodland, speaks well for the fine taste of the designer and for his intimate knowledge of the best traditions of the country—traditions that, though clearly marked, are never obtrusive.

More than half the new houses one sees give some uncomfortable if not actually pa ful impression, as of some exiled exotic unwilling to be acclim ed; here we have a house that sits at home upon this ground, and could not be other t the right house of the country.

. . . In spring, before the bracken is grown, in the ground under the oaks, are wide stretches of pale daffo planted in those long level drifts that Nature has taught us the best ways of disposing these flowers in such places another region, between garden and grove of oak, are tuf wild primrose in the grass, and thriving clumps of cycla for autumn. This is in a place where the ground is grassy nearly bare of fern. Planting in dry walls is successfully at Orchards, a way of gardening that so quickly bring reward that long stretches of walling and some shorter p are already well clothed and full of beautiful floral inci

. . . All the woodwork is of honest English oak, desi and wrought as its quality deserves. . . . The bedroom planned so that no bed need face the light, and give impression, as does all the house, of the perfection of si comfort, and that most precious quality of restfulness, a as delight to mind and eye, that only comes of the righ dignified use of good and simple material. It is a house has the true home feeling—good to live and die in. The tect is Mr. E Lutyens.

Jekyll on Lutyens

The legendary partnership between architect Edwin Lutyens and garde designer Gertrude Jekyll was rooted in the notion that a house and its garden should seem to grow out of the landscape. One hundred years a this month, *House Beautiful* published Jekyll's account of Orchards, on of their first and most influential collaborations

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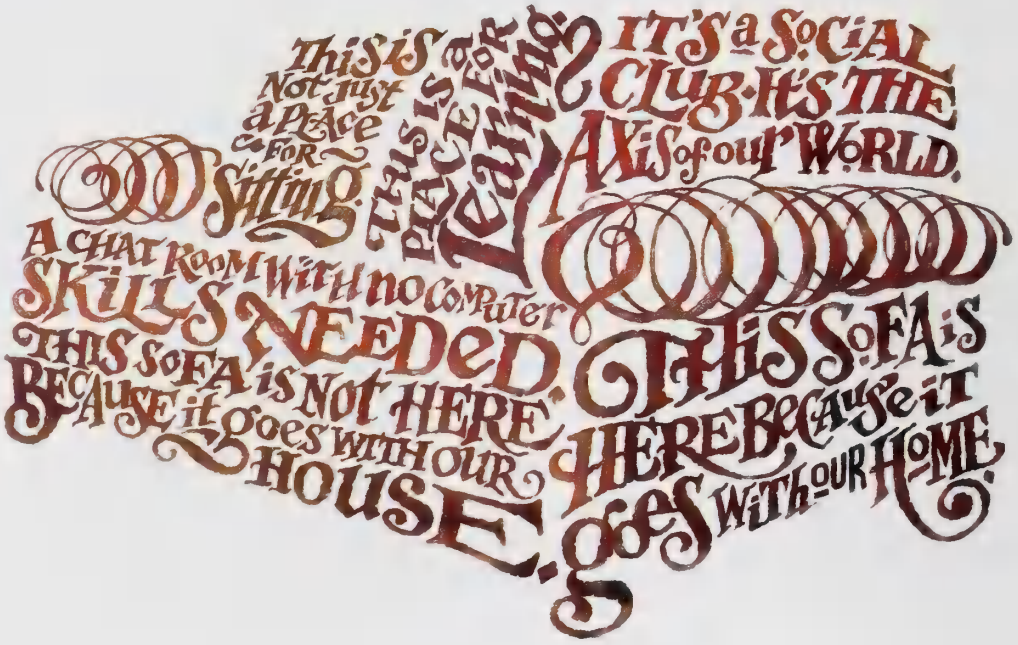
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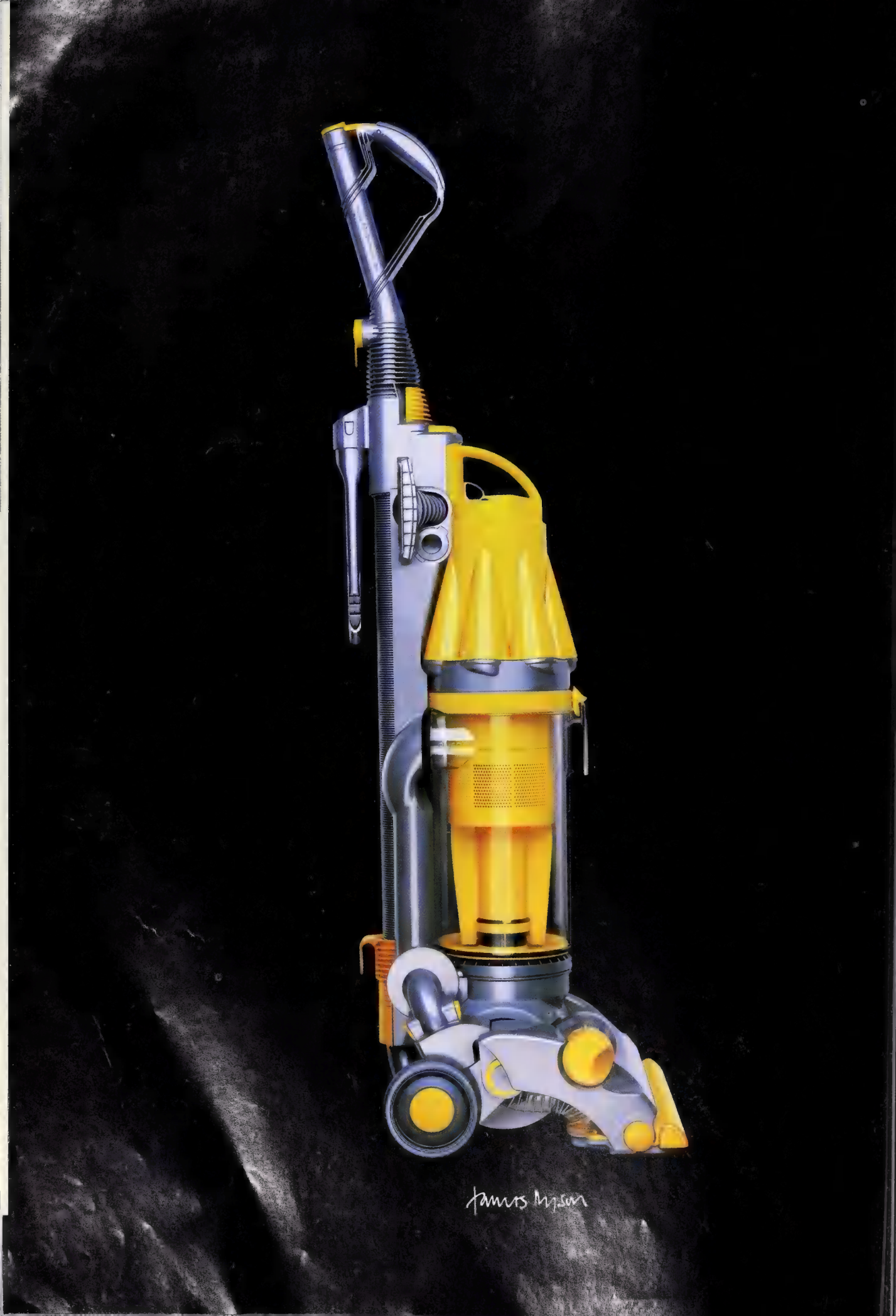


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House Beautiful

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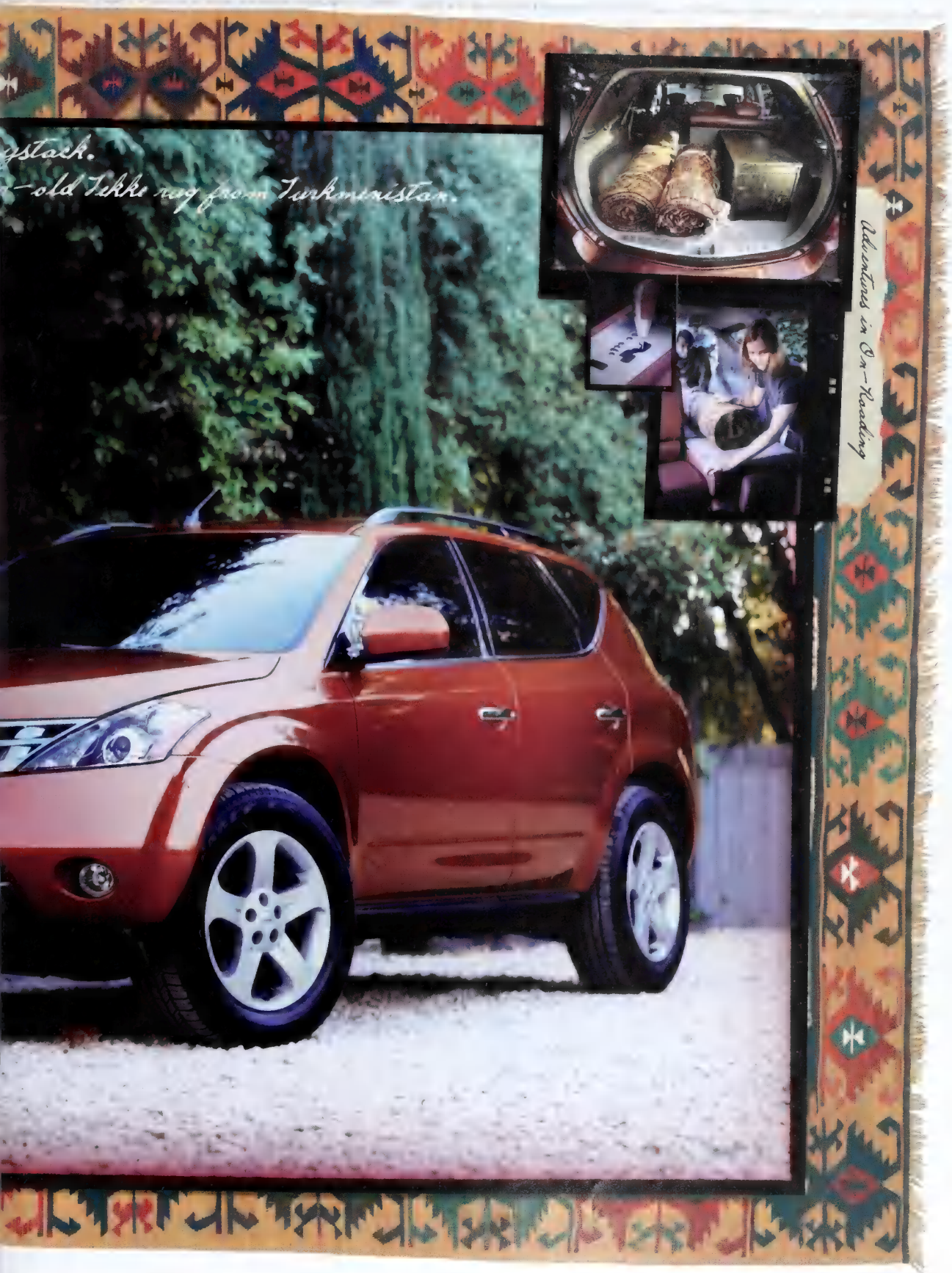
ON THE COVER
A lavender chaise sets off sparks by the fireplace in a Connecticut bedroom.
Photograph by Dana Gallagher


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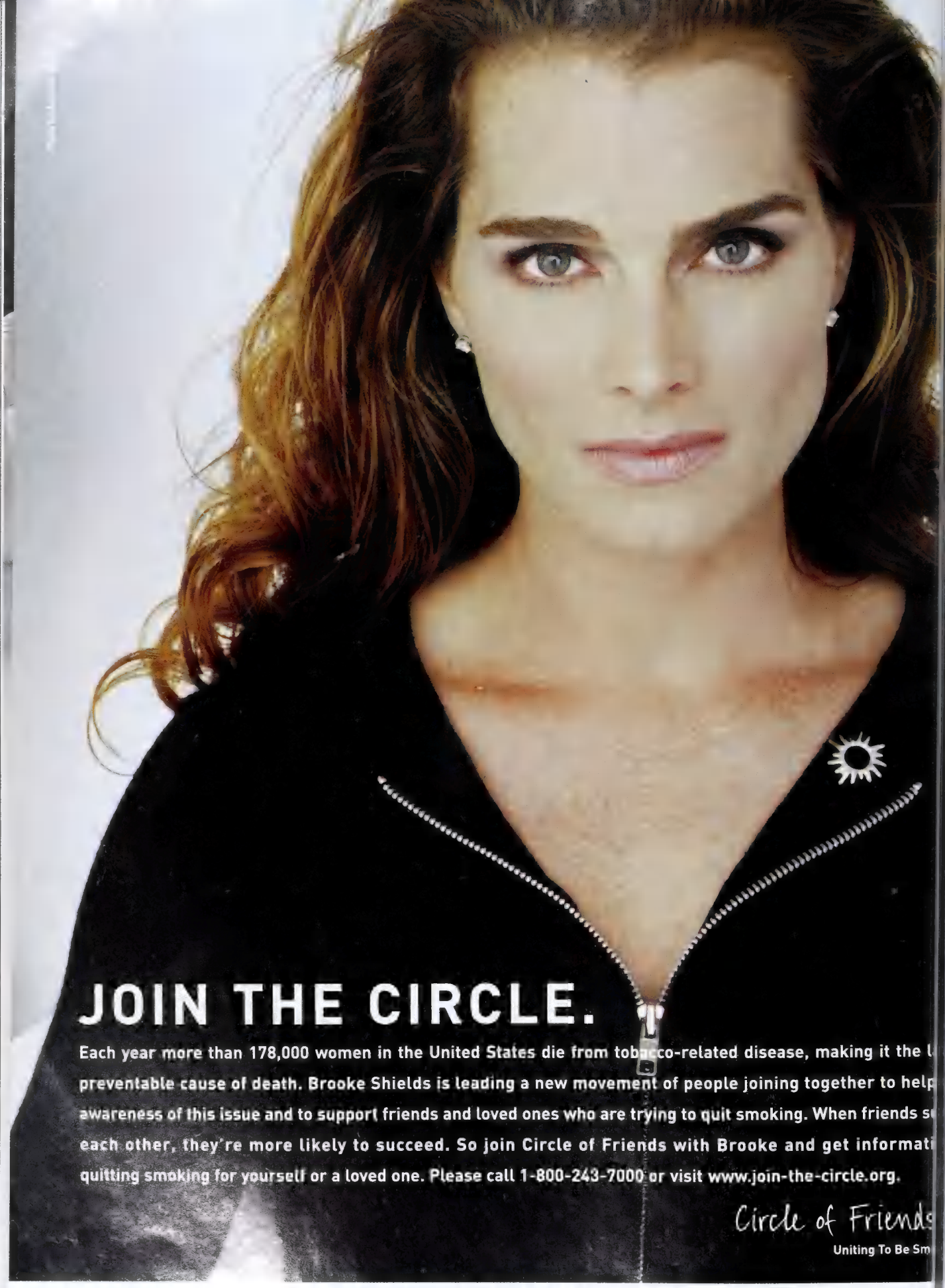
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If you care about someone who smokes, tell her how you feel about both her and her smoking. The more you care about her, the more her smoking hurts you.

Whether she's your friend, sister, mother, daughter, aunt, cousin, or colleague, asking her not to smoke can be the most difficult and important request you'll ever make. It may also be the first step you take with her towards a smoke-free life. Expressing your concerns and offering your support can help us all breathe easier and live longer.

Most women who smoke understand at least some of the risks associated with smoking. What they may not know is that tobacco-related diseases are the largest category of preventable causes of death among American women. Additionally, every year tens of thousands of people in this country die from secondhand smoke and cigarette smoking leaves thousands of children motherless.

When asked not to smoke, some smokers will fight for their right to make their own choices, even as they battle shame and guilt about the choices they make.

But when someone you love lights up, it's not really a matter of choice. Smoking is an addiction. In fact, the great majority of women who smoke want to quit, many try, and most struggle and fail.

Smoking cigarettes not only draws tars and toxins deep into the lungs, but it delivers high doses of nicotine to the brain. When smoking stops, both the brain and the body miss the nicotine, causing unbearable cravings and withdrawal symptoms that lead many people back to smoking. For most smokers, quitting not only presents emotional and psychological challenges, it causes real physical pain.

> "...tobacco-related diseases are the largest category of preventable causes of death among American women."

Kicking the nicotine habit is like fighting any other kind of addiction. Women who succeed in quitting permanently are those with not only a strong personal commitment to change, but a structured program and meaningful support from people like you.*

Reach Out Across the Smokescreen

As public awareness of the dangers of secondhand smoke grows, smokers have become isolated outside of many homes, theaters, restaurants, and workplaces. While this deters some people from smoking and clears the air inside, it may leave smokers—especially those facing the most serious level of addiction—feeling detached, defensive, and less able to cope with quitting.

Today there is a tangible wall of smoke growing between smokers and non-smokers. For some people, it's a matter of politics or policy, but the real issues here could not possibly be more personal.

Don't leave someone you care about out in the cold with only her cigarettes. It's your job to break down the barriers and make important connections both with and for her. Offer encouragement, support, and understanding in her struggle to quit smoking. Get the facts on the dangers of smoking, the benefits of quitting, and therapies and programs that really work.

As powerfully addictive and destructive as cigarettes can be, they are no match for women united in a common cause. Your commitment to helping a smoker you love can help us all live happier, healthier lives.

* U.S. Department of Health and Human Services. *Women and Smoking: A Report of the Surgeon General*. Rockville, MD: U.S. Department of Health and Human Services, Centers for Disease Control, Center for Chronic Disease Prevention and Health Promotion, Office on Smoking and Health, 2001.

QVC is proud to join Circle of Friends, an initiative designed to raise awareness about the tobacco-related illnesses that affect women, and the importance of offering support to loved ones trying to quit smoking.

In America today, one out of every five women is a smoker. Quitting isn't easy, but evidence shows that when friends are there to help each other, they're more likely to succeed.



The Circle of Friends Sunburst represents a new movement of people joining together in support of women struggling with tobacco addiction. Now you can help shine light on this important cause by wearing the Sunburst Pin. Created by world-renowned jewelry designer Angela Cummings, the sterling silver Sunburst Pin is now available exclusively through QVC for $16.00 [shipping and handling $6.99].

A portion* of the sale price from each pin will help fund services for women who are dedicated to living smoke-free lives, both for their own sake, and for the sake of their families and friends.



Circle of Friends

Uniting To Be Smoke-Free

To purchase the pin, call 1-800-345-1515 and ask for item #J99555, or visit QVC online at www.qvc.com.

*At least $5.00

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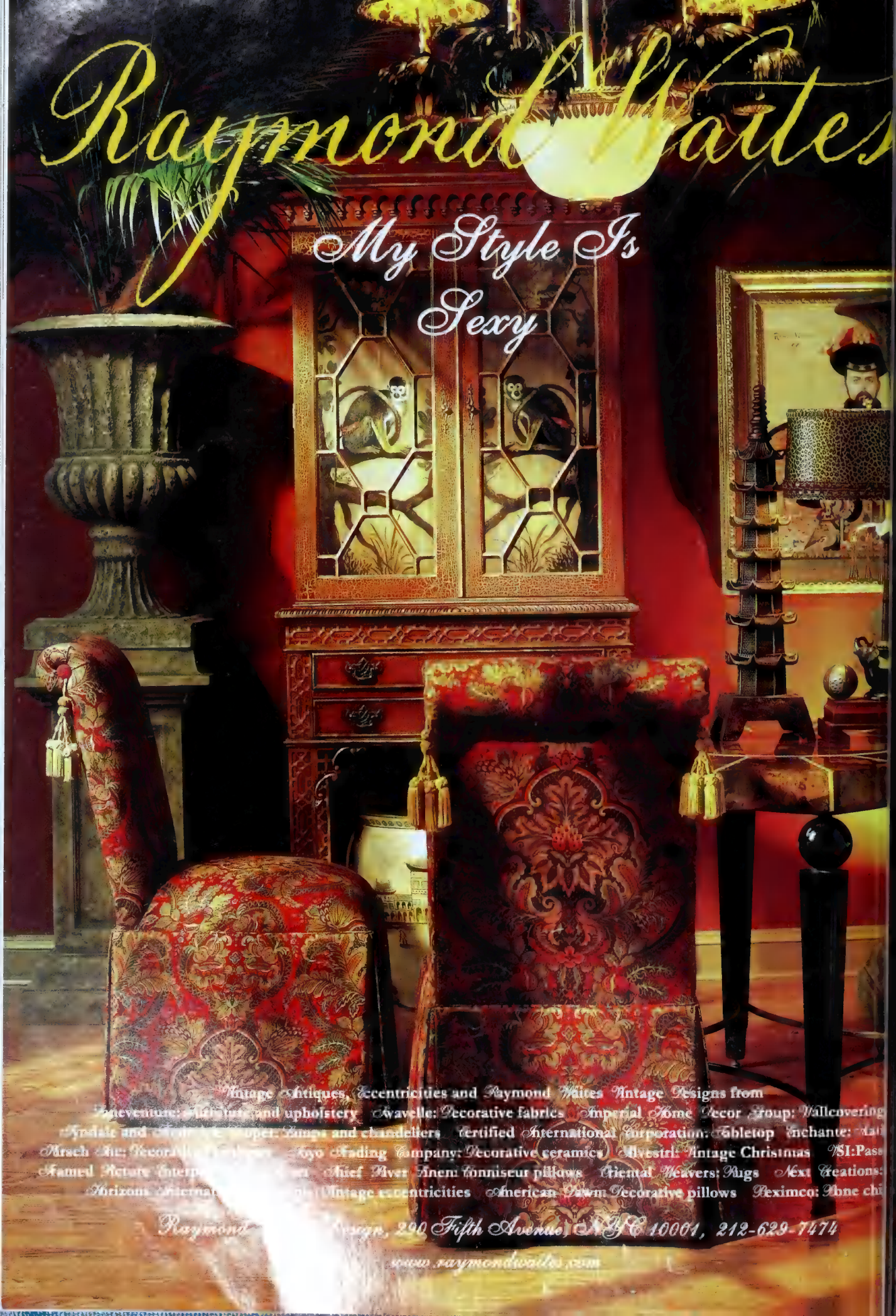
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One of my favorite interior designers is Mariette Himes Gomez, so it's no surprise that I asked her to decorate my office when I joined the staff of *House Beautiful* last year. I had one simple request of Mariette: I wanted a look that made me feel like I was in the middle of the French Quarter in New Orleans. That's quite a feat, considering there are Manhattan skyscrapers outside my windows.

Mariette pulled it off nicely, and managed to include a bit of the folk art that I've gathered over the years. I'm a fan of Americana. Not only do I enjoy living with a few primitive pieces scattered here and there, it's also nice to see it in the magazine from time to time. Our story in this issue on a quintessential American townhouse (see "Folk Remedies," page 92) brought a smile to my face, as did Leigh and Leslie Keno's column on Pennsylvania painted furniture ("He Said, He Said," page 40).

Folk art takes many forms, from blanket chests and weather vanes to quilts, murals, paintings, and sculpture. I once took a new birdhouse to the home of outsider artist Mose Tolliver in Montgomery, Alabama, and he painted the thing overnight for me. Suddenly it took on a colorful new look and became an instant work of art. In my office is another birdhouse that I bought on a Saturday morning at the downtown farmers' market in Des Moines, and it reminds me of a Louisiana plantation house.

Art, in all of its forms, helps to inspire us. I don't always like the art I see in the scouting shots of houses that we scour through here each week. But I respect the owners' decision to display art that inspires them, whether others like it or not. The selection of art in our houses is a decidedly personal choice. I have never believed that art should be collected as an investment. We should choose art that means something to us individually, and then we shouldn't be afraid to display it in any format that we like. I enjoy seeing an abstract modern painting over a formal table or sideboard. The juxtaposition of a modern work of art in a traditional room is always interesting. Likewise, it's nice to see a more traditional painting in a modern room. Rules are always made to be broken.

You can tell a lot about people by what they collect. You can also often tell if they have a literary interest simply by the books they keep. It always bothers me to walk into a house where you can't find a single book, but large television screens are everywhere. Not that I'm above watching television. I watch plenty of it, including "SpongeBob SquarePants" on Nickelodeon, which my seven-year-old daughter Madison, and I believe is the best show on TV.

But there is something wonderful about a house filled with books that are tattered and worn from reading, and art that has been passionately collected. The things we live with will never be—or shouldn't be—as important as the people in our lives. Yet the things we collect help to make our house a home. You certainly will notice wonderful collections of art and accessories in the houses featured in this issue, along with the crisp new colors that seem to be cropping up in fabrics, wallpapers, and furnishings.

And thanks to the many of you who have written about the new cover logo and design changes that we added to the magazine earlier this year. We always want to live up to the name *House Beautiful*. Our goal is to keep the magazine as beautiful as the houses you see published in it.



Cheers,

Mark Mayfield

letters

Deep Thoughts

I was thrilled to see the return of "Thoughts of Home" in the January issue. It's my favorite feature in the magazine.

Kathe Gonsalves
via e-mail

I enjoyed reading "A French Quarter Memory." I have dreams of living in an apartment just like the one that Patrick Dunne described. He was blessed to have had that wonderful experience. Thanks for taking me there.

Theresa Mack
via e-mail

Editors' note: Watch for "Thoughts of Home" six times a year.

Small Talk

I was happy to see the small spaces featured in the January issue. My own little West Village co-op apartment is just around 400 square feet. It's fun, French, and has tons going for it—two skylights, huge windows, 12-inch-thick walls, four closets—even though it's small. Despite its size, I always have a corner available for my pile of *House Beautifuls*.

Angela Dominguez
via e-mail

Clutter Aficionado

I enjoyed the clutter debate "Opposites Attract" in January's "Encore." I love clutter. My house is filled with treasured objects—my mother's old tea set, demitasse cups given to me by my son, an oil painting done by a favorite cousin. When I sit in my living room, the clutter brings me peace of mind and fond memories of family.

C. Cathryn Sprenger
Red Bud, Illinois

Please write to House Beautiful Letters, 29th floor, New York clude a daytime telephone may be edited for clarity and l

contributors



Gentl & Hyers

Photographers Andrea Gentl and Marty Hyers ("Salad Daze," page 104) m students at the Parsons School of Design in the 1980s. After enjoying succe solo careers, they began shooting together as Gentl & Hyers in 1993. In add to doing commercial work for such clients as Ann Taylor and Donna Karan, have published their photographs in magazines including *Organic Style, M Stewart Living,* and *Condé Nast Traveler,* as well as in the books *Baking with Child* and the *Café Boulud Cookbook.* They live in New York and the Cat with their two children.



Donna Sapolin

"Kim's rooms are exuberant, u hands-on, and welcoming to member of the household," Sapolin says of designer Kim man's house in Connecticut, wh featured in "Cozy Classic" (pag A magazine veteran, Sapolin most recently editor-in-chief o *Old House* and has written for *tional Home, Essence,* and *The York Times.*

Matthew Sporzynski

An inspirational art-school class in paper engineering led artist Sporzynski ("Wallpaper World," page 32) to design work with Estée Lauder, an association that continues to this day. He is the founder of Couturier de Cardboard, which produces custom invitations, place cards, boxes, and constructions for clients including Hermès, Christian Dior, and the Museum of Modern Art. He spends his free time haunting flea markets for old stationery and office supplies.





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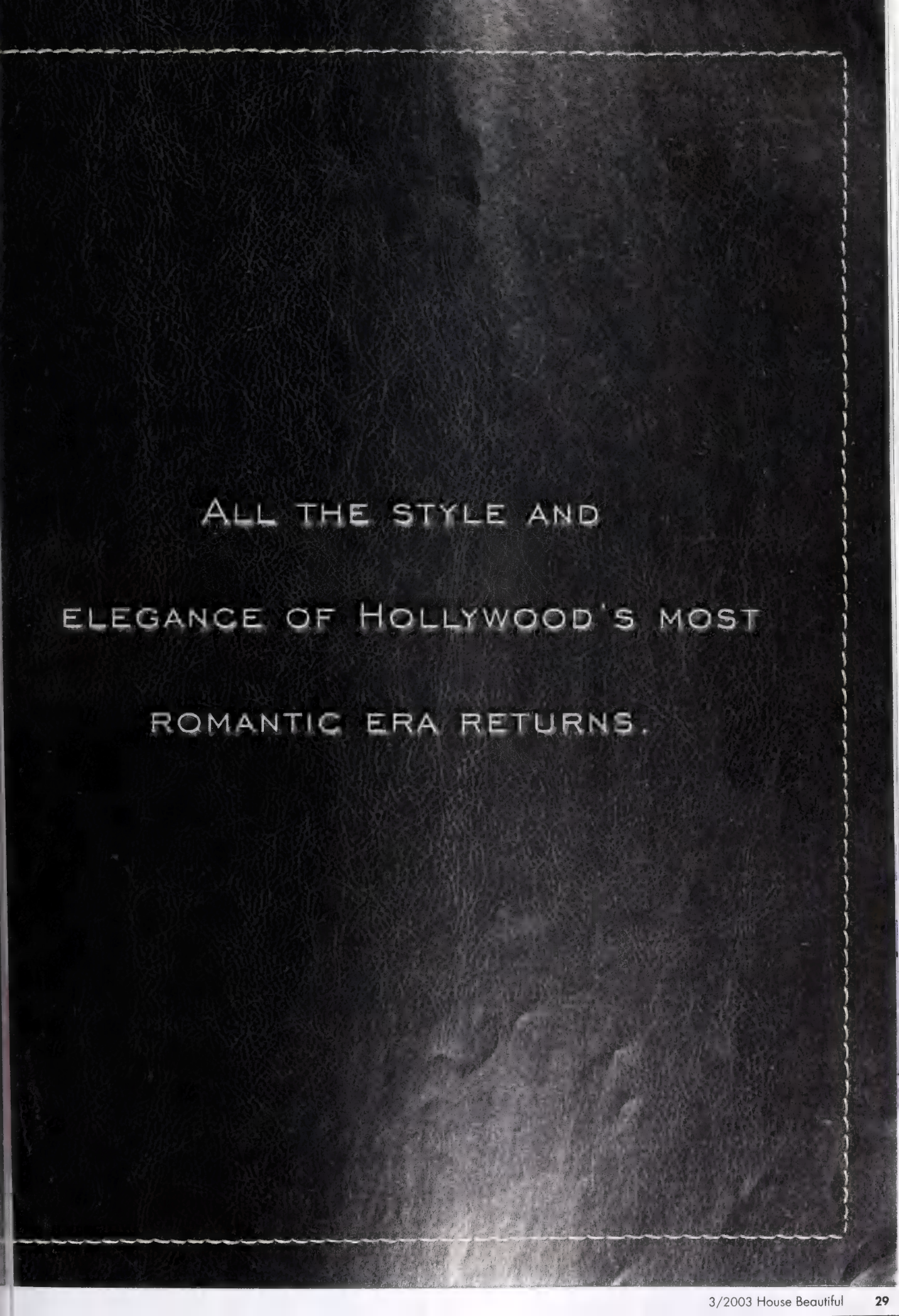
Fuchsia Flush

Photographer: Sivan Lewin
Producer: Marisa Marcantonio

Pink packs a punch from desk to table



1. Hot pink lacquer bambo… …k crystal Daffodil vase, $460; by Lalique: 800-993-2580. **3.** Pink Peony accent charger, $4… …4. R… y water tumbler, $65; by Lindean Mill Glass for Bergdorf Goodman: 800-558-1855. **5.** … …pink enamel key, …70; by Christian Lacroix for Christofle, at Pavillon Christofle: 877-728-4556. **6.** Heart demitasse cup… …$200 for six; by P… e Deshoulières, through Lalique: 800-993-2580. **7.** Pink silk journal, $12; from S… …. Pink pigskin diary … k, $250; by Smythson of Bond Street: www.smythson.com. **9.** Suede travel backgammon set, $98; by Undercover, throu… …ch on the Rockies: 888-745-6544.


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ROMANOFF'S PARTY TABLE





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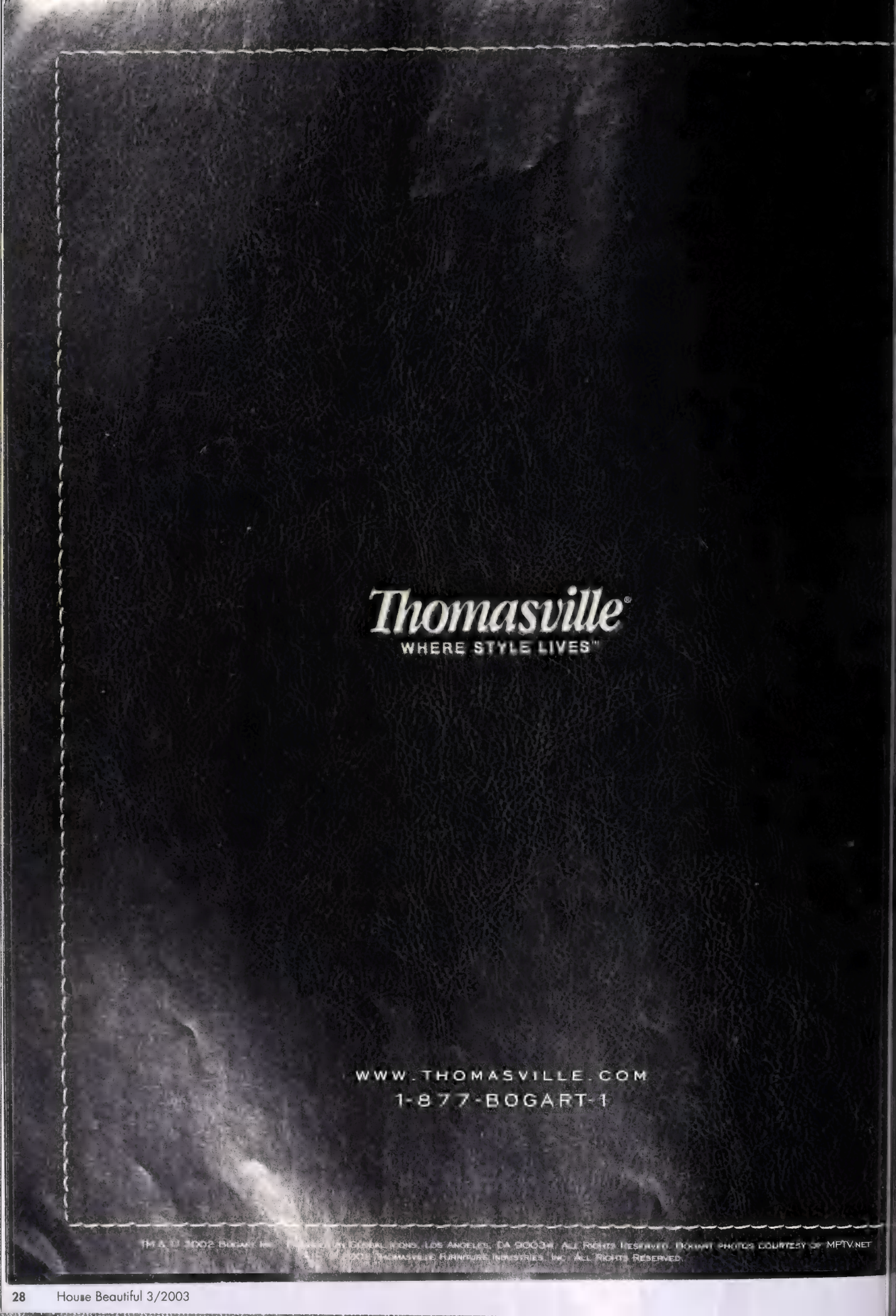
EL MOROCCO BAR

Every line, every surface, every elegant detail is at once refined and relaxed, just like the man himself. Each piece is distinctive in its own way. Rich mahogany contrasts with polished silver and glass. Intricate burls accent the sleek '40s style. Sensuous leathers and fabrics stand true to the time period yet are intriguingly modern. As a whole, the Bogart Collection lends a sense of reserved sophistication to any room. And who else but Thomasville could actually bring legendary style like this back to life?

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Purple Reign



ustine key tassel, through designers, from Houlès: 310-652-6171. **2.** Chocolate-filled hatbox, $200; from Vosges Haut-Chocolat: -301-9866. **3.** Bubbles violet cup, $130; from Cristal Saint-Louis, through Hermès: 800-441-4488. **4.** Crystal Mikado vase, $255; Baccarat: www.baccarat.fr. **5.** Purple Pear mouth-blown glass vase, $112; from Stray Dog Imports: 866-478-7297. **6.** Mini Mini ki box, $135; from Hermès: 800-441-4488. **7.** Hand-bordered lavender notecards, $8 for 10; by Crane's, available at Kate's Paperie: -941-9169. **8.** Folded lavender cards, $25 for 10; by Arcanum Color, available at Kate's Paperie: 888-941-9169. **9.** Dianthus hand- ted lavender wrapping paper, $4 a sheet; from Midori: www.midoriribbon.com.

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1. Colonial Tradewinds soup bowl, $29; from the British Colonial Collection by Chuck Fischer for Lenox: www.lenox.com. **2.** Blue ceramic Fo vase, $48; from Wisteria: www.wisteriahome.com. **3.** Sky blue porcelain Calabash vase, $55; by Bo Jia for Middle Kingdom: 202-338-49 **4.** Sky blue china vase, $75; at Dennis and Gardner: 212-965-8300. **5.** Aqua cashmere cable-knit blanket, $1,250; by Christopher Fische 631-907-0900. **6.** Coral Blue shagreen wallpaper, through designers, from Christopher Norman: www.christophernorman.com. **7.** Travel candles in baby blue leather case, $180, by Tocca, available at Barneys New York: 888-822-7639.



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even the dachshund. Just for fun? Yes, but also
demonstrate how to mix color and pattern



Photograph ula Z/S Paper Constructions: Matthew Sporzynski Producer: Elaine Wrightman

Dining room: Wall
Hinson. Swedish cl
Tyler Hall's Praline in
's Camille Stripe. Faux-wood floor, Stark Wallcovering's Savoye in ash. Plaid rug, Country Life's Terri fro
Crackle. Floral tablecloth, Country Swedish's Varklocker. Chair, China Seas' 634-210 from Quadrille. Te
Carleton V. Teapot, Innovations' Lonhide in white. Star plates, Travers' Double Star in light blue/gold/


Baker




Bill Sofield *for* Baker


Baker
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r: Wall, Scalamandré's Vieux Peiping Crosshatch. Faux-wood floor. Stark Wallcovering's Mahrus Square in ash. Rug, Boussac Fadini's
e. Curtain, Scalamandré's Barley Stripe. Damask screen, Farrow & Ball's St. Antoine. Desk, F. Schumacher's 526526. Chair, Brunschwig
Herbier de Mr. Peter. Lamp base, Hinson's Johnson Stripe. Lampshade, Hinson's Val. Dachshund, Innovations' Lizard in claret.

ALICE WOULD BE DAZZLED BY THIS FOLIATED FOYER



Foyer Wall: Lewton-Brain Gallery. Floor: Faux-wood floor, Studio B's Stone in white oak from Normann Weeks. Antique mirror: Nicki Campbell's NCW777s at Ines Gabereau Gallery. Console table: Robert Crowder & Co.'s Silk Moiré from Watkins & Fonthill. Lamp: Tyler Hall's Topiary Acrylic Cylinder V Top, from Lumiere. Chair: Pat Pavé in Ikon. Chairs: Sandberg's Tolsa from Country Swedish. Legs of chair and ottoman: Invention. Cushion: Marie Cumming's Randall's Fancy Stripe. For more details, see Resources.

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Writer and Producer: Carolyn
Photographer: Buff Strick

Crystal Light

The new Boulevard bath fixtures for Waterworks mix heavy metals with luminous materials



"I looked at hundreds of examples of decorative ob from the 1930s, from Claridge's flatware to perfume tles to Puiforcat coffeepots," designer Steven Scl says about his inspirations for the new Boulevard C tion for Waterworks, on which he collaborated wit founder and senior vice president Barbara Sallic wanted something modernist with decorative eler that would work in today's large baths." By pumpi the volume and adding curved and fluted surface reflect light, Sclaroff made the heavy, bold fittings almost weightless. Says Sallick: "The fixtures are g but at the same time they're extremely light—they tically float. Their true strength lies in the design."

Barbara Sallick, seated on the Waterworks Empire corner tub, with Steven Sclaroff, who stands in front of the Boulevard washstand, which has a marble slab top with crystal legs. Below, left to right: Boulevard fluted nickel shower plate, sink set with cross handles, and crystal-and-nickel towel bar. For more details, see Resources.









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Writer and Producer: Katherine Whiteside
Photographer: Richard Felber Portrait: Lizzie Himmel



Annual Report

Think once is not enough in the garden? Think again

Self-seeders

With the country in a cycle of heat and drought, perennials aren't all they're cracked up to be—picture your peonies fading soon after blooming, or your roses endlessly pouting for lack of water. Cheap and cheerful, annuals provide alternatives. Self-seeders are particularly attractive: they sow themselves, giving gardeners a terrific return on their investment. Shirley poppies (*Papaver rhoeas*) pop up in pale pinks, roses, and chiffon-thin whites, bloom for about a month, and leave decorative little seed heads that pepper beds with next year's crop. If you sow Danish Flag poppies (they have clear red flowers) and interplant both types with blue bachelor's buttons, you'll have everything you need for patriotic Fourth of July bouquets.

Other self-seeders that extend the season until frost: love-in-a-mist (*Nigella*), which has pale blue flowers followed by ornate seed pods, and three-foot-tall pink or white cleomes, which have weirdly wonderful flying-green-bean seed pods.

Perfumers and Climbers

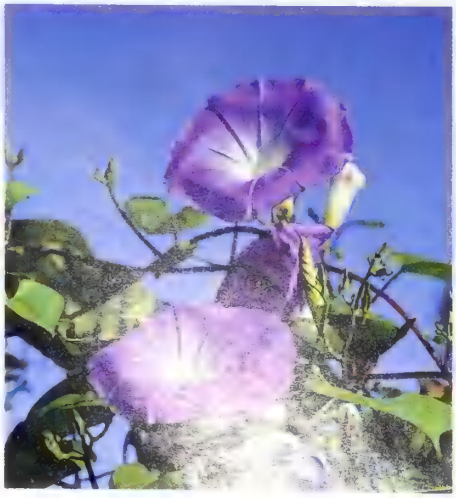
Annuals add perfume to the air and vertical interest to the garden. White-flowering tobacco (both *Nicotiana alata* and *N. sylvestris*) releases an intoxicating fragrance into the night, like women at a tented soiree. Plant plenty (*N. alata* grows about three feet tall, *N. sylvestris* about four) in beds and borders and under the bedroom window. Sweet peas (*Lathyrus odoratus*), an old-fashioned perfumer, make lovely guest-room bouquets. I grow them on the vegetable garden fence, where they catch a bit of water that's been spared for thirsty food crops. (Don't try sweet peas in flower beds—they get ratty as the summer gresses.) As for climbers, it's hard to beat 'Heavenly Blue' m ing glories and big green bottle gourds. The former turn organic summer porch curtains within a month of planting latter's sweet flowers attract hummingbirds.

Local Color

With annuals you can go for strong, bold hues without com ting to a long-term relationship. Try hot-colored calendulas lows, golds, and oranges) or the 'Lemon Gem' marigo finer-than-ordinary variety with small single yellow flowers ferny lemon-scented foliage. A mix of zinnias in vibrant p reds, oranges, and yellows will make your garden look li Frida Kahlo painting. Also experiment with wild, vin magenta *Petunia integrifolia* by allowing it to scamper thr manly maroon perilla, which looks like big purple basil.

Q. I have back problems and can't bend over easily I don't want to give up gardening. Do you have any su tions? —Susan Schall, Hastings-on-Hudson, New

A. Plant a container garden. Buy a sturdy, inexpe wooden picnic table or other waist-high piece of outdoo niture and cover it with lots of pots of flowers and vegeta Look for small "patio" fruit trees that have been bred for tainers, and experiment with vines growing on pot-cont twig tepees. Water with a decorative sprinkler that twi its own tall stand in the middle of the table.







Garden

...r gardening questions to hbmail@hearst.com or mail them to ... 1700 Broadway, 29th floor, New York, NY 10019. For more details, see Resources

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Valley Whirl

In an obscure corner of eastern Pennsylvania, German settlers painted up a storm



Writers: Leigh and Leslie Keno
Portrait: Lizzie Himmel



Two examples of handpainted Mahantongo Valley blanket chests dating from the early 19th century.

Leigh Keno: The Mahantongo Valley, a relatively isolated region in eastern Pennsylvania, was settled in the mid-1700s by German immigrants. A community of farmers, they developed a distinctive decorating style, painting their furniture and household objects with bold colors and vibrant motifs. The pieces were made mostly during the first half of the 19th century. A few of them are ornamented with a date, and several even bear the name of the original owner.

Leslie Keno: The lift-top "blanket," or dower, chests were given to young men and women around their 18th b day. Items needed to set up house accumulated and stored in them.

Leigh: I like how inventive the design The blanket chest that's inscribed " Braun" and dated 1834 is spectacul depicts a young man with a rifle an loyal dog as they hunt deer in the for especially love how energetic the scen you can almost hear barking coming inside the chest's drawers.

Leslie: It's rare because it depicts an e rate scene that was painted freehand background of the chest is so bold- artisan created a faux-wood-grain pa using wavy red and green lines.



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Please read this summary carefully, and then ask your [illegible] about NEXIUM. No advertisement can provide all the information needed to prescribe a drug. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors. ***Cardiovascular:*** flushing, hypertension, tachycardia. ***Endocrine:*** goiter. ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting. ***Hearing:*** earache, tinnitus. ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia. ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased. ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease. ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica. ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual [illegible] vision defect. ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis. ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pneumonia, rhinitis, sinusitis. ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash [illegible], skin inflammation, sweating increased, urticaria. ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion. ***Urogenital:*** albuminuria, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria, ***Visual:*** [illegible] vision abnormal. Endoscopic findings that were reported as adverse events include duodenitis, esophagitis, esophagitis [illegible], esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, gastritis [illegible]. Reports: There have been spontaneous reports of adverse events with postmarketing use of esomeprazole [illegible] cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole [illegible] (370% package insert), **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 680 mg/kg (about 280 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were [illegible] and intermittent clonic convulsions. There have been no reports of [illegible] with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the [illegible] and included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, [illegible] similar to those seen in normal clinical experience (see omeprazole package insert). [illegible] Since esomeprazole is extensively protein bound, it is not expected to [illegible] system. Since esomeprazole is extensively [illegible] with the management of any overdose. [illegible] For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Information is listed in the Physicians' Desk Reference (PDR) or local telephone book.

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Product of France

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he said, he said

Leigh: Mahantongo Valley pieces are made of locally grow poplar and pine, which are ideal woods for painting, fau graining, and stenciled and cork-stamped designs. The oth blanket chest has a colorful image of children praying and central motif with a pair of *distelfinks* among tree branch and tulips. A traditional German icon, the *distelfink* is a st ized rendition of the goldfinch, a symbol of good luck a happiness. The chest's perimeter has hand-stamped eigh petal rosettes, alternating in red and yellow.

Leslie: The chest of drawers, which is from the collection the American Folk Art Museum, also employs the decorati rosette stamp method as well as other painted motifs, inclu ing various birds, tulips, and geometric stars. It has turn feet, a painted quarter-fan motif, and a central cartouc above the top drawer that's dated 1830, suggesting that t cabinetmaker was emulating the Federal style popular early-19th-century America.

Leigh: Perhaps it was made as a wedding gift—with so ma birds and tulips in its design, it certainly was meant to w some young couple lots of luck and love. ●



An elaborately detailed chest of drawers empl Federal-era mot

Attention, Readers:

Scour the attic, dig through the basement, and clean ou the closet—you may be sitting on hidden treasure. In future issues, our antiques experts, Leigh and Leslie Kend will help you find out. We'll be publishing a roundup of the best surprises and most fascinating discoveries to cross our desks, along with the Kenos' commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don't forget to include supporting pictures of such features as maker's marks, elaborate carving, or unusual materials. Write a detailed letter describing the piece, and be sur to add your name, address, and daytime telephone number. Send entries (one per household) to Leigh and Leslie Keno, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible.

eading to Palm Beach for some R&R? Don't orget the heady shopping to be found on the South Dixie Highway. Designer Alison Spear and her client Beth udin DeWoody consider the possibilities









oyal Palm

Writer: Alison Spear Photographer: Buff Strickland

Clockwise from top left: Antiques beckon in West Palm Beach. An artful assortment at Brass Scale Antiques. A pair of lamps at Harris Kratz. Beth Rudin DeWoody and Alison Spear test-drive a sideboard at Galere.

Home to some of the most beautiful houses in America, Palm Beach is necessarily serious about antiques. Its South Dixie Antique Row, which takes up a stretch of the South Dixie Highway in West Palm Beach, aims to please, with 40 shops, three restaurants, and even a hotel. It was only natural that I take my friend and client Beth Rudin DeWoody, who describes herself as a "compulsive and avid collector," on a tour of the row. An inveterate shopper, she'll go anywhere, from "the bottom of the food chain" to upper-crust upscale.

Our day started out at Echo Design, which is owned by Tracy Coffey, the president of the West Palm Beach Antique Row Association. Small and quaint, Echo likes to mix it up, from 1970s mirrored place mats to 19th-century Italian ceramics. (Beth bought the place mats.) The shop next door, Dolce, is as sweet as its name. Proprietor Tony Sirianni has a sophisticated eye for 19th- and mid-20th-century pieces. The highlight: a pure crystal obelisk most appropriately employed as a bracelet column. Other curiosities at Dolce: a crystal dirigible, ideal for a hanging fixture in a small powder room, a Don Nice sneaker drawing, and a 14-inch-high Gothic church model made of shells. Speaking of shells, Christa's South Antiques and Seashells is shell madness—chandeliers, mirrors, statuary, and other accessories are all covered in the stuff. Nine-year-old Roman, proprietor Christa Wilm's son, sold us shell masks for 50 cents to $1.50 each; the adjacent shell workshop and garden are really adorable. Next, J & M Antiques caught Beth's attention with an oversize Italian metal-frame bed, beautiful in its thinness, and beyond bizarre white leather Italian futuristic chairs. Arriving at Dennis Joel Fine Arts, we spotted a crystal-lined Sèvres bowl, and at Emilie-Marie, hulking iron chandeliers with price tags to match. During the next half hour, Beth and I put >

our shoes to the test, cramming in NP Trent, Harris Kratz, Brass Scale Antiques, and John Prinster, where Beth bought a pair of fabulous aged red leather armchairs.

In addition to shopping with Beth, I was searching for a birthday present for my friend Fred Brandt, a dermatologist. I set a budget, and Beth and I were off and running. The monkey ashtray? No, he doesn't smoke. A wood bowl or a Harry Bertoia sculpture from Galere, the most mid-century-modern store of the lot? What about the giant Pino Signoretto Murano glass decanter from Dancing Bear Antiques? At $2,100, it's a little too pricey—Fred's a friend, but that's stretching it. Finally we spotted, no pun intended, a mini antique brass magnifying glass, perfect for friends who are dermatologists.

Purchases made, we wanted lunch. The Little Tea House is at 3627½ South Dixie Highway, and they're not kidding when they say half. It's the tiniest lunch spot around, although the high tea sampler was more than ample.

After lunch, Beth and I shopped some more, at one point simultaneously pulling out our credit cards to purchase a pair of chrome and Naugahyde chaises. "Beth, don't worry—you take them," I said. "No, don't worry, you take them," she said. Ultimately, we agreed that she would take them, but if they didn't look right in her house I could buy them back for no up-charge. There's nothing like a good deal. ●



The shell-studded garden at Christa's South Antiques and Seashells.

Alison's A-List

All venues are located on South Dixie Highway in West Palm Beac the area code is 561.

- **Harris Kratz Antiques,** No. 3611; 832-9062
- **The Little Tea House,** No. 3627½; 832-5683
- **Dolce,** No. 3700; 832-4550
- **Echo Design,** No. 3700; 832-0803
- **J & M Antiques,** No. 3714; 655-0899
- **Dennis Joel Fine Arts,** No. 3720; 835-1991
- **Emilie-Marie Antiques,** No. 3720; 832-6505
- **Brass Scale Antiques,** No. 3721; 832-8410
- **NP Trent Antiques,** No. 3729 832-0919
- **Galere,** No. 3733; 832-3611
- **John Prinster,** No. 3735; 835-1512
- **Christa's South Antiques and Seashells,** No. 3737; 655-465
- **Dancing Bear Antiques,** No. 3901-B; 655-4600



Clockwise from top left: A vanity vignette at Brass Scale Antiques. More wares at Harris Kratz. A ladies' lunch spot. The selections at NP Trent.



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Runaways

All but two of the nine children on a family farm ran away from home at one time or another—and always to the same safe haven

By Marybeth Laml

Five-year-old Brendan is vibrating, in the way only small boys can, with absolute fury. In the spring, he had made a dirt and grass kingdom under the apple trees for his garter snakes. Tonight, however, rain threatens and Brendan feels the snakes should come indoors like all civilized beings. It is futile to point out the obvious: snakes do not mind rain, I do mind snakes, snakes should be free, he has nowhere to put them in his room, snakes need live things to eat, I hate snakes, and so on. And rain does begin, softly, almost invisible in the deepening light. Brendan is wearing a long tattered red plaid robe, the tied tightly around his tiny waist and dangling into the bo wriggling snakes. He is scuffing the grass with his enormous rubber boots, now angrily kicking against the trunk of the ta Macintosh tree; fragrant white blossoms are drifting down Brendan's shoulders.



Illustrator: Paul Cox

"Stop," I tell him, in my sternest ent voice. "Stop hurting the tree."

These words are enough to kr him off his quivering axis. Spinning rushes by me. "That's it!" Unshed t or raindrops, make his blue eyes s dark with sorrow and desperation. leaving!"

I am torn between laughter and Stupidly I repeat his words. "Yo leaving?"

He reaches down, snags one o snakes, and stuffs it into his bath pocket. With all the small-boy digni can muster, he pulls himself tall. " you don't love my snakes. I'm run away to Grandma's."

Wise parenting books tackle this subject. Good parents assure their dren that running away solves n ing....Have a good talk, exch opinions, be in charge, blah, blah,

I simply stand there, my mouth h ing open, watching his rapidly depa back. Seconds later, I show a flick intelligence. I rush after Brendan, ing him to my parents.

Our farm rests at the end of a dirt road. A hundred yards south parents' home is nestled behind a th of cedars and hemlocks. Brendan fully clambers over their split-rail to take the supposed shortcut. Ra



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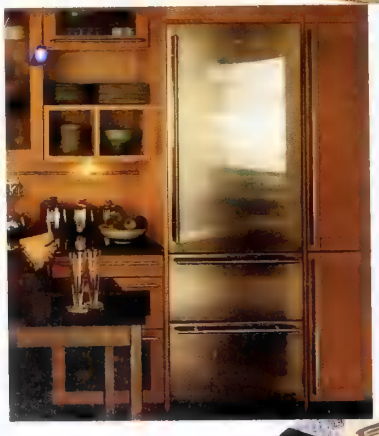
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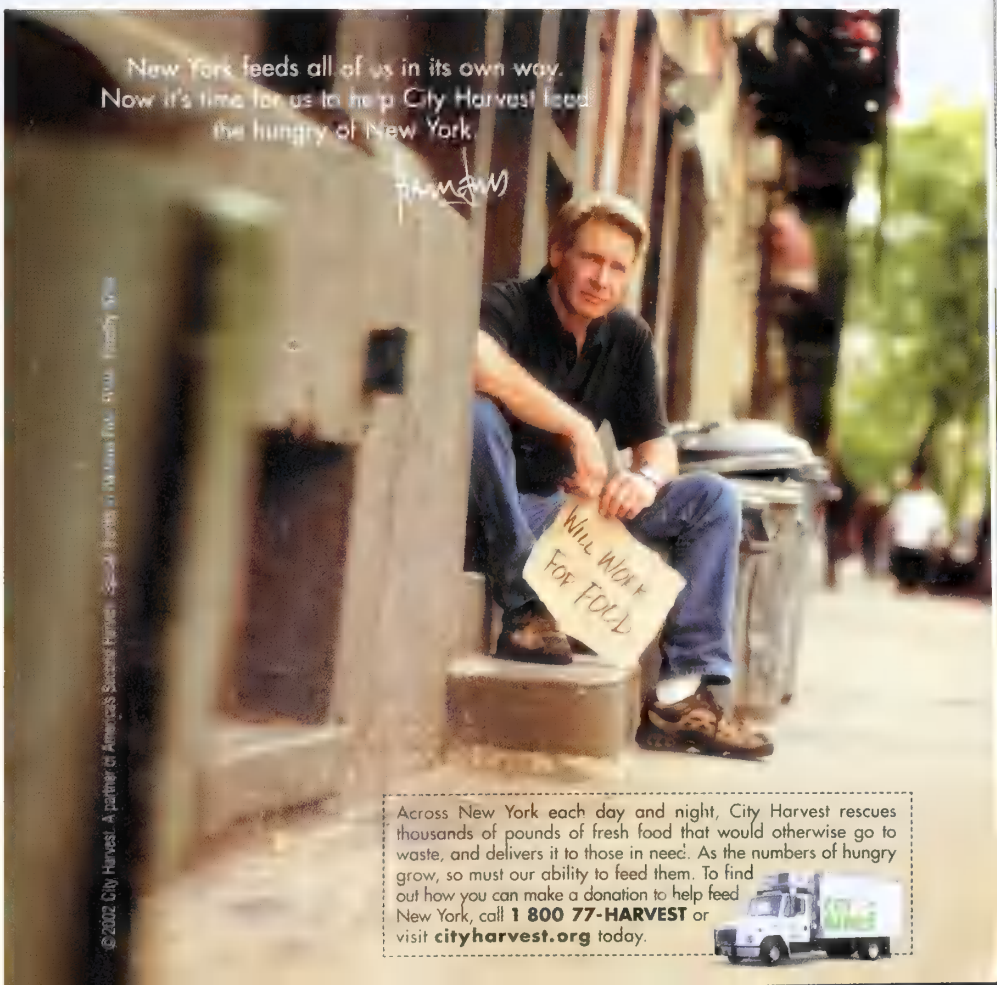
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ing down their driveway, I actually beat Brendan to the house. My father greets me at the back door and I whisper to him about their visitor. Without batting an eye, he nods and heads to the front door. The doorbell chimes and I sneak back home. Halfway to the farm, I realize I forgot to tell my dad about the snake in the bathrobe pocket.

That was almost 20 years ago. My parents, amused and pleased to be a refuge for their young grandson, comforted Brendan and sent him home. They never knew about the snake.

I have given birth to five of our children, and my husband and I have adopted four. It seems we have always had a house full. Running away became a strange rite of passage for them. Brendan, the eldest, who started the practice, is now a grown man. Emma Rose, 12, and John Patrick, 11, each had their turn to flee. Three of our children came to us from China. Yuanjun and MeiMei, both nine, arrived here from Shanghai the same year, both aged six. Shen Bo, our youngest, now seven, is from Ningbo, China. Each of them fell into the pattern as well. Only Austin, too dreamy, and Sara, too determined to stand fast and scold us, never made the trip down the lane.

This is the story of those small journeys—not so much a tale of how and why they ran, but of whom they ran to in their haste to be done with strict parents, sanctimonious siblings, and sharing, always sharing.

Emma Rose has forever been melodramatic, so it was no surprise when, at five, she was carried away by her passion and fury over a slight. Older siblings, Brendan and Sara had not allowed Emma to be the banker when they included her in a game of Monopoly. Absurd! After all, she could almost count to 100 and was a full year older than baby John. When Emma ran away, she carried it too far. She loaded her bike with grocery bags on each handlebar, an enormous backpack over her shoulders, and cruised right past my parents' house toward the wide world beyond. She almost made it to the big road, but my father and a galloping Brendan caught her at the mailboxes. Trailing, I found all three of them panting. As we confiscated Emma's bike and pulled her out of the hot sun, she kicked and struggled. She was appeased only when Grandpa promised her she could spend the night with them. She turned from anger to delight in one breath.

When robust John Patrick was born, he was in the habit of howling from dinnertime to late evening. No amount of nursing, swaddling, unswaddling, carrying, burping, or jollying would soothe him. To relieve my husband and the other children I developed the routine of walking down to my folks' each night. John Patrick, [illegible] like a siren on a highway, announced our coming. My mother would plant him on my father's lap, where John would eventually calm down, regard us with a Buddha [illegible] finally fall asleep.

My dad would carry his namesake to the dining table w I would sit for hours with my parents, sharing their dinne trading ideas about politics, religion, and family. Those some of the best hours of my life. At last, I would come with the sleeping John Patrick, my parents' magic still st My husband would think me brave for dealing with John's each night; the other kids were relieved not to hear such ing. I was actually sad when John's colic abated after six w

When we lost our son Danny to crib death at five months, I who ran away. Tormented by grief, I paced constantly. A feet carried me along the lane and down hours of unk roads, my father invariably joined me, without question or plaint. Mile after mile, day after day I walked, half hop would be struck by a fast car and end the agony. My father sure I lived. It was weeks before I could stay planted at h

Yuanjun ran away the second week after we brough here from China. He was, he announced, going to find a and head back to Shanghai. His grandparents in China le eat sweets whenever he chose. He had lived in the city—no horrid country life—and he had simply had enough o stayed close on that journey frightened Yuanjun migh away into danger. My heart for him and his loss. Strange that it was his American g parents, speaking no Man who pulled him off the roa into their hearts. They plie with sweet mints and ginger cookies, thus proving his point: grandparents give sweets. world away it was still true on this dusty country lane.

> Halfway to the farm, I realize I forgot to tell my dad about the snake in the bathrobe pocket

When John Patrick was old enough to have his feelings it was his turn. Convinced I was giving his siblings more tion than he got, he simply vanished one morning. He ma announcements, as the others had. We were frantic be John, slow to rile, could, when finally pushed, become wounded and bitter than his older brothers and sisters eve Who knew what length he would go to to prove his griev We called my parents to alert them.

"Which one now?" inquired my mother, a woman e enced with missing persons.

I felt like I was filing a police report.

"Yes, it's John this time, Mom. We have been looking where for him and—"

"Marybeth, what would you do if we didn't live h mean, have you noticed this seems to be a custom?"

What could I say?

My father found John in the woods across from their Poor John was not afforded much dignity. Our dairy cow followed him across the pastures, over the stream, arou fallen trees, and into the deep woods. My father found the the Jersey cows patiently scrubbing John's bare legs wi


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their rough tongues, John trying to be invisible among the shadows. After John washed at my parents, he joined them for lunch and a root beer float. As in his colicky baby days, he came home much later, sleepy and content.

Out of jealousy more than anything, MeiMei ran away too. It was a rainy fall day as she stood on the porch to telephone my mother with the news.

"I'm running away to you right now!" MeiMei sounded pleased.

My mother must have protested, but MeiMei was firm. "No, no. It is my turn and I am coming. Better start looking for me."

She came in, handed me the phone, gave me a big kiss and hug, and sauntered off through the cool drizzle.

My mother called back in an hour. "Next time," her voice sounded pained, "don't let them come sopping wet."

Another hour passed and she called again. "MeiMei has to go home now. She has talked our ears off for two hours."

Brendan went to retrieve MeiMei. It seemed fair since he had started the whole thing.

Finally, there was only one more child to make that indignant journey from home. Shen Bo had just turned seven when he became aware of the burdens of being in a large family. Everything was a hand-me-down, always first to bed, never allowed to "have fun."

Shen Bo felt tormented by his older brothers in particular. They could run faster; they were immeasurably stronger, and therefore complete bullies. Shen Bo was through with us all. Normally impulsive and madcap, Shen Bo planned his escape meticulously—only the best for his flight from home. He carted several laundry baskets upstairs and began filling them with his things. Unlike the other kids, Shen Bo would stay away a week, a month, a year! Yet how to get five baskets of belongings to the grandparents?

My parents still laugh about Shen Bo's arrival. He had assembled, from all his brothers he had complained about, a long line of litter carriers. Each bearer hefted a heavy basket to the door and silently departed. Shen Bo enjoyed an evening of being an "only," the center of my parents' undivided attention. First, he played chess with my father, changing the rules constantly to ensure his own victory. Then supper and then a second supper. Perhaps, yes, he could stand a bite of ice cream and cookies. And oh, had he told them he liked two pieces of toast before bed? Shen Bo had brought all the accoutrements of comfort: a nightlight, his favorite lamp, a radio lifted from his older brothers' room, two pillows, and a menagerie of stuffed animals.

How sad he felt when his visit was over in a day. And the bearers were not too pleased to have to bring his things home the next morning.

And here is where it gets hard. For though my children grew up, my parents grew old. Young and active when Brendan and his snake first ran to them for comfort, they are now in their late 70s. My mother has a host of health problems: breathing troubles, heart p[illegible]ful arthritis, and so on. Still sturdy and fit, my father has had attacks of vertigo, weaki and fatigue.

Sometimes, when I am in a verbal battle with one of the dren, or bemoaning some mundane task, I forget how preci how brief, our time really is. As the children have grown up my parents grown older—with such breathtaking speed have been struck by the poignancy of this fact over and again. A moment ago, Brendan was a small boy running a and now he is a man embracing his future. A mere day ag seems, my parents held my own hand, shielded my child with their love and strength. Their love remains, but t strength fades. Where was I when this happened? In the s of a sigh, everything changes.

The Blackfoot warrior Crowfoot said, "What is life? It i flash of a firefly in the night. It is the breath of a buffalo in wintertime. It is the little shadow which runs across the and loses itself in the sunset."

I want to run to my parents and hold them here forev cannot envision someone else living in the home my father b cannot imagine no longer making the sweet walk down the to greet them. Parents, like best friends, have known you for There is no need for pretense, no words that must be left un For my children, my parents have always been a sanctuary.

My parents scoff at such a description. "Stop trying to b us up," my mother says. "You're probably just trying to g to baby-sit more."

Even the children worry about a future without their gr parents. Yuanjun quizzes my father as they pick raspberrie

"What does it feel like to be old?" Yuanjun pauses to "Does it hurt?"

Shen Bo peeks up from emptying his bucket of berries his mouth. "You aren't going to die yet, are you?"

And John Patrick's eyes are suddenly watering. "I don't you to die!"

My mother sits nearby in the wicker chair Brendan has ried over for her. She gives a loud laugh. "I think we're goo 80 at least. But eventually"—she glances over at me—"eve ally, it will be our turn to run away."

Sara and MeiMei give her a puzzled stare. "I mean," she tinues. "We're not going to live forever. Who'd want to?"

I open my mouth to speak but she forestalls me with a r hand. "It will be Marybeth and Mark's turn to handle the aways, their chance to be the grandparents."

She starts to chuckle. MeiMei drifts into Grandma's and begins to imitate my mother's laugh. They sound lik only two who have understood a secret joke. Finally my m continues. "Oh, Marybeth, I hope they send you lots of gr children. Just wait. You'll see what it's like to be the place all run to. My only advice is, be sure to always, always, kee jar full of gingerbread." ●

This is Marybeth Lambe's third Thoughts of Home essay. Sh her husband are physicians living near Seattle.

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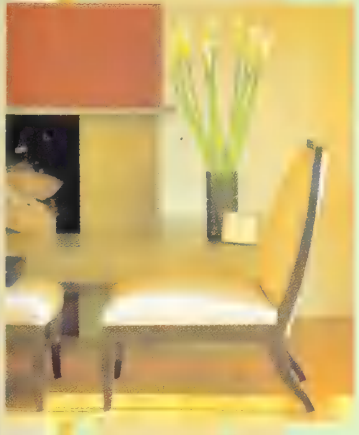


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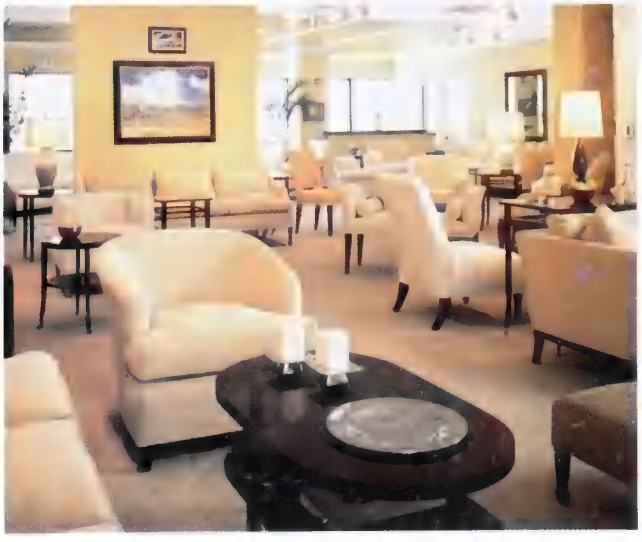
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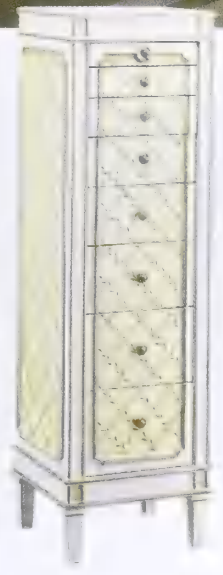


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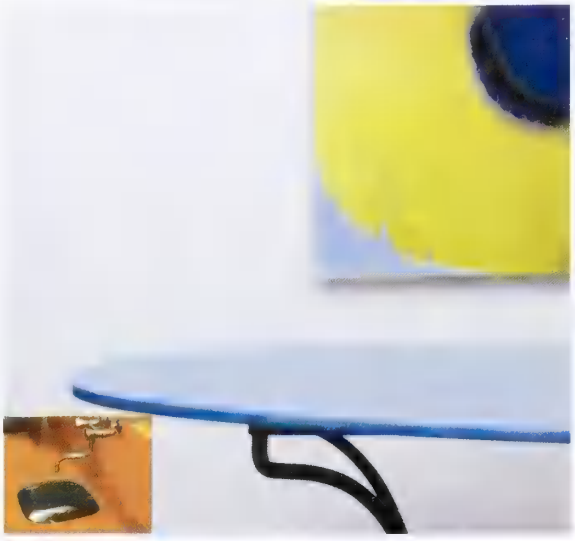
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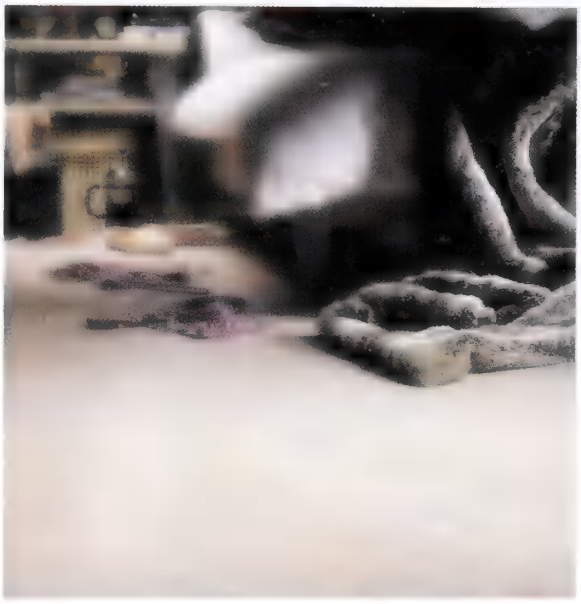


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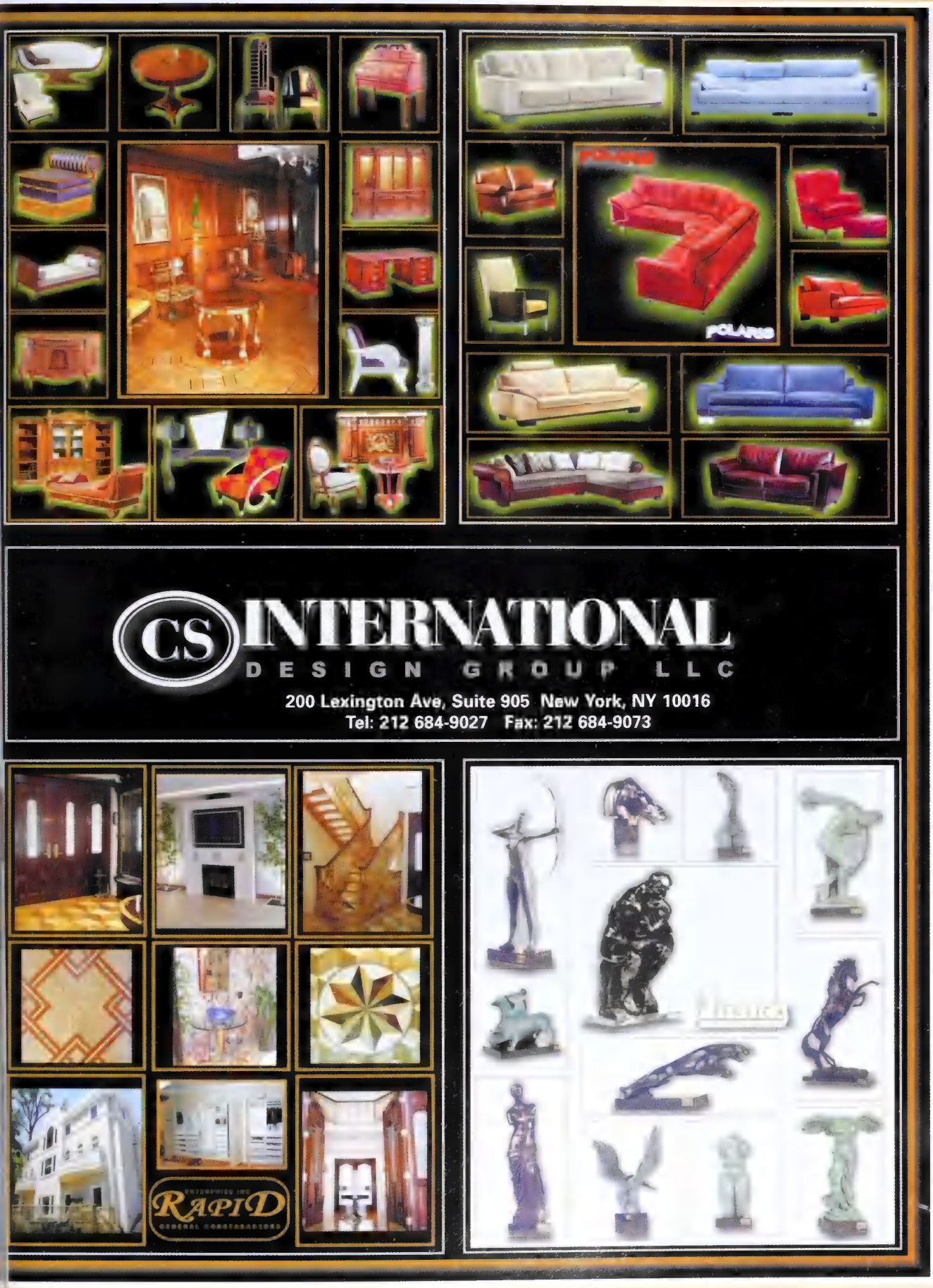
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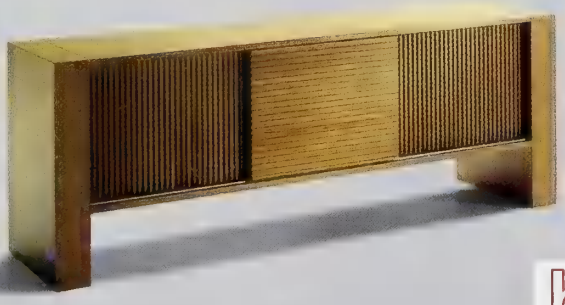
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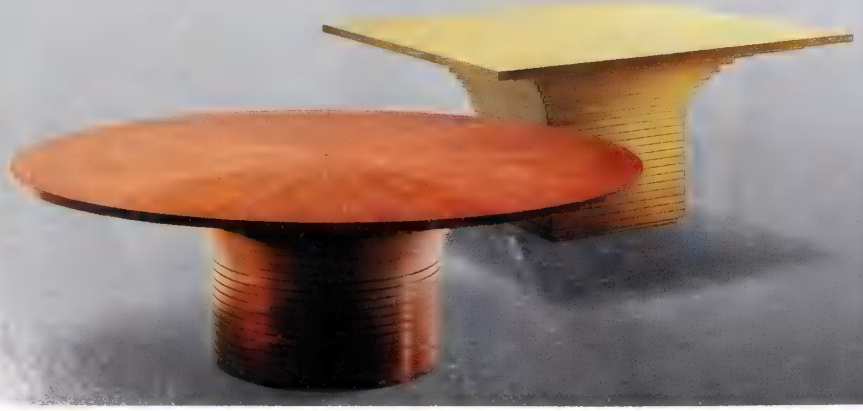


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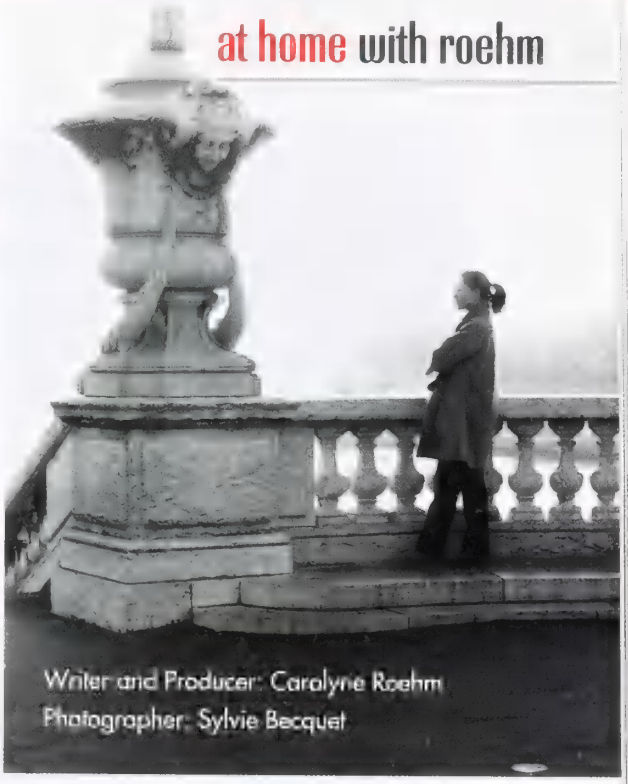
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Writer and Producer: Carolyne Roehm
Photographer: Sylvie Becquet

visual canvas of Paris in March is gray skies, gray buildings, and gray ges straddling the Seine, a monochromatic backdrop for the explo- olt of color that radiates from the countless flower shops and beauti- orefronts. The scent of perfume, the caress of luxurious linens, the vescence of champagne in glimmering crystal: no other city celebrates rt of seduction with more passion.

fter many trips, I've become fond of a few Parisian shops that spe- e in everything one needs to create a romantic dinner for two or the ate breakfast in bed. I can't share *every* secret resource, but here are of my favorite haunts:



eet indulgences from Ladurée.



Simple flowers spell romance.



Dior's home collection is divine.

ristian Dior While this fabled name makes one think of n and perfume, I go to Dior for gifts and products for me. My friend Doris Brynner oversees the shop's home tion, and it is the best I have ever seen. I love the glori- assware, vases, dishes, table and bed linens, trays, small of furniture, and its divine lily of the valley candle.

durée Many Francophiles know this celebrated tea salon corner of rue du Faubourg St. Honoré and rue Royale, other branch has moved into the former shop of design ne Madeleine Castaing. The decor is ravishing, and the s and tea sandwiches are delectable. Take home some lates in mouthwatering pastel boxes reminiscent of a au painting.

bauve & Gallais One of the great old chocolate shops. big fan of the truffles and the beautiful blue-and-white ging.

ël In a city filled with lovely linens, Noël is queen of the Owner and designer Adeline Dieudonné has the most cultivated eye when it comes to exquisite textiles and embroideries. She also makes beautiful baby clothes: they are every mother's dream and should be on every grandmother's shopping list.

Flowers I can't travel to Paris without a visit to Rungis, the vast flower and food market just outside the city. The quality and quantity of plants, flowers, and greens is staggering. While the market is largely wholesale, it does welcome visitors and is a must-see for anyone who loves flowers. There are many wonderful retail flower shops in Paris proper. Unfortunately, the extraordinarily talented Marieanne Robic has closed her doors to travel the world, but Naturally, Moulié, Christian Tortu, Flamant, Gilles Pothier, and Olivier Pitou are all excellent.

Champagne and Wine Although these elixirs are synonymous with France, the wine bar is relatively new to Paris. L. Legrand Filles & Fils is charming, and the knowledgeable staff will give you a crash course in grapes. >





toothy grille was just one of the many legacies of America's greatest car designer.

All of which live on today at the car company where he hung his hat.

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Far left: Head Flamant for flowers. This v and below left romantic beds setting with pr linens, glassw and gifts for h



Carolyne's Hit List

The country code for France is 33; the city code for Paris is 1.

- **Debauve & Gallais,** 30, rue des Saints-Pères (7th Arrondissement); 45-48-54-67
- **Christian Dior,** 30, avenue Montaigne (8th Arrondissement); 40-73-54-44
- **Flamant,** 8, place Furstenberg (6th Arrondissement); 56-81-12-40
- **Ladurée,** 16, rue Royale (8th Arrondissement); 42-60-21-79; 21, rue Bonaparte (6th Arrondissement); 44-07-64-87
- **L. Legrand Filles & Fils,** 1, rue de la Banque (2nd Arrondissement); 42-60-07-12
- **Moulié,** 8, place du Palais-Bourbon (7th Arrondissement); 45-51-78-43
- **Noël,** 1, avenue Pierre Premier de Serbie (16th Arrondissement); 40-70-14-63
- **Olivier Pitou,** 23, rue des Saints-Pères (6th Arrondissement); 49-27-97-49
- **Gilles Pothier,** 88, rue Raymond Losserand (14th Arrondissement); 45-42-58-45
- **Christian Tortu,** 6, carrefour de l'Odéon (6th Arrondissement); 43-26-02-56

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FOR WOMEN'S ECONOMIC INDEPEND[illegible]

House Beautiful

After a decade of cautious beiges and puritanical grays, designers are suddenly spinning the color wheel and landing on cobalt blue and lemon yellow. Why leave red to the fire engine, ask William Diamond and Anthony Baratta, when it could bring a Greenwich Village townhouse to life? John Oetgen couldn't keep Kandinsky inside a picture frame—he brought the artist's exuberant swirls into a playroom mural. It's fascinating to see a 1760s Connecticut house fast-forward a few centuries with chartreuse chairs in the kitchen and a floor stained to match. Color is joy; it plucks the heart. This season, we're entranced with lavender, pink, and aqua and offer a few vignettes to show you the possibilities. Live a little. Spring for color.



Writer: Marcia Sherrill

Photographer: Roger Davies

Producer: Miguel Flores-Vianna



IGNER JOHN OETGEN GIVES A HO-HUM HOUSE A TOUCH OF CLASS—AND GLASS

ART SMART



Left: The living room seating—sofa and club chairs in the style of Jean-Michel Frank, X benches by Spencer Fung—is upholstered in shantung from Schumacher. A 1935 Kandinsky painting hangs above the mantelpiece. Four works in glass from Dale Chihuly's Macchia series stand on a pair of Biedermeier console tables. This view: The sconce, one of a pair, is by Tony Duquette.



PERIPATETIC YOUNG COUPLE MOVING FROM CALIFORNIA TO THE DEEP SOUTH

re frustrated in their search for a ank Lloyd Wright house: the nearest e was in the Ozarks, and they found e "style-of" versions awful. So they tled for a well-located but lackluster ee-story box and then gave designer nn Oetgen a call. To anyone in his ofession, they were dream clients— intellectual, sophisticated couple e is an infectious-diseases epidemiol- st, he is a food and beverage execu- e) starting virtually from scratch, er to collect furniture and art, and ling to experiment.

Unencumbered by inherited linen sses or collections of sporting tro- es, and having left behind the ran- n furniture of their early married , they approached the endeavor of lly settling down with gusto. With a sion to satisfy the couple's desire for dern design, Oetgen became "part nard Berenson and part Billy Bald- ," helping them acquire an eclectic uping of 20th-century decorative fine arts.

"We went on many shopping trips," gen recalls, "gathering modern clas- . I made plans and drawings, but ch of the collecting was sponta- us. We still have an entire Coro- ndel room from Newel galleries in



ng page: In a living room detail, a Jean eau vase on the table and a 1927 dinsky on a nickel easel by John Oetgen. page: Chairs designed in 1930 by van der Rohe surround a Joe D'Urso . On the André Sornay buffet stands ntemporary vase collection.



Above: The stairwell is lined with wall-mounted works by artist Jim Wa
Facing page: The decorator painted the playroom mural himself.
bench is by Edward Wormley; the Swan chair is an Arne Jacobsen pi





rage." Included in the unique trove
Tony Duquette bronze-and-shell
nces, glitter-surfaced silhouettes by
Waters, and a Louis Comfort Tif-
y shade hanging over a Dale Chihuly
ss work. Pieces by such mid-20th-
ntury masters as Arne Jacobsen, Ed-
rd Wormley, and Ludwig Mies van
Rohe are sprinkled throughout. As
rane lifted a giant Tom Otterness
ar over the pool, the designer realized
couple were now buying "art by
ton."

The scientist wife mentioned that
loved the paintings of Wassily
ndinsky, but assumed they were all in
seums. Oetgen set out on the trail of
and actually found them four. A
jor 1927 Kandinsky, *Zeichen Mit*
leitung (Sign with Accompaniment),
he star of the living room. During
hectic European buying trip, the
had scooped up so many works of
that they asked the designer where
could put it all. He reassured them,
ing, "We have whole ceilings that we
en't even touched." That expedient





Facing page: The Louis Comfort Tiffany peony chandelier dates from 1906; it hangs above a Chihuly centerpiece. The oil paintings are by Donald Sultan. Above: In the back garden stands a bear by sculptor Tom Otterness. Left: Designer John Oetgen.



yielded a firmament of Chihuly gl sculptures in, appropriately enoug shades of blue, the key color the w had established for the house. Oetg says, "The whole house hangs togeth united by color," but also points out l use of "symmetry and pairs to gi the color and the artwork a footing a solidity that bears up under t excitement."

The remodeling phase of the proj had been completed by the time t art began to appear in quantity—t late for the usual recessed lighting a spots. Oetgen's crew had already fi ished ceilings and moldings, so the d signer asked his agreeable clients decamp for a month. During this tim lighting consultant Sheila Sullins d signed and installed the illumination f the new collection—ceilings alive w points of light that after dusk are a gl tering creative work in themselves.

As Oetgen looks to the future of th supposedly finished project, he se constant change. "The couple have insatiable appetite for works of art a are already being thought of as conno seurs," he says. Indeed, during 200 the local museum guild, botanical so ety, and culinary institute asked that t house be opened for private tours. L tle did the owners know that th would have 4,000 visitors. ●

This page: The seating area in the mas bedroom includes Christian Liaigre cha and a period Gilbert Poillerat coffee tab Small bears by Otterness line the mar shelf. Facing page: In a guest room, a 19 century plaster cast of a horse's he displayed in the Louvre stands on a Mies v der Rohe bench. The bedside table is Eero Saarinen. The painting is by Tc Murphy. For more details, see Resourc

AND THE ARTWORK A SOLIDITY THAT BEARS UP UNDER THE EXCITEMENT"



A young city family moves to an 18th-cen

Writer: Donna Sapolin
Photographer: Dana Gallagher
Producer: Carolyn Sollis



COZY CLASSIC

Both views: The living room walls are painted [illegible] #1640 pale [illegible] Glamorous [illegible] lived in by [illegible] plop down on [illegible] games at the [illegible] fringed sofa, [illegible] zebra fabric. Wes[illegible] Madagascar sisal; [illegible] chandelier at Pinch.

nnecticut house and revels in its quirkiness





THE DAY KIM FREEMAN VISITED THE 1764 NEW Canaan, Connecticut, minister's house that her husband, Frank, had spotted on the Internet, she was drawn to the very features that had turned away a throng of earlier house hunters: a maze-like second floor, minuscule third-floor rooms, a tiny front yard, and an urgent need for rehabilitation. "Other people dismissed the aura of history and the privacy and lovely views that the backyard provided," says Kim, a design-shop proprietor and mother of three with an eye for the unusual. "What we saw was a comfortable setting for a busy family of five that values warmth over 'great rooms' with soaring spaces.

"After touring a series of characterless 1970s Colonials," she continues, "I opened the front door of this house, and it was like



Right: The sunroom has lots of seating space for reading or watching TV. The leopard
[illegible] traffic from
upholstery
eeman
coffee
any
me
an.
from
e
ng
room sidel



"We saw a comfortable setting for a busy family



ues warmth over 'great rooms' with soaring spaces"

alking into *It's a Wonderful Life.* I loved that the banister nook, that the house was quirky and full of character."

"We were coming from Manhattan, and bigger was not etter to us," adds Frank. "The house had a long, happy istory, lots of nooks and crannies, and old oak trees out ack. Its modest rooms had just the right scale for our life, o we were willing to make major efforts like putting on a ew roof, installing central air-conditioning, and then ecorating from top to bottom."

Kim adapted the same design strategy to the house that he applies to her compact New Canaan shop, Pimlico, here merchandise of different styles and prices are dis-layed in a single bold hue. She launched each room's dec-rating scheme with a palette of organic tones and then yered in an assortment of rollicking furnishings. "I anted to bring in colors that worked with the outdoors—reens, blues, yellows, and browns—because this house is o much about the land it stands on," says Kim. "I also ade sure to find objects that celebrate the age of this lace, like old oil paintings."

Kim mixes old and new, formal and informal, afford-ble and costly. The menu for her living room's movable ast includes a faux-mink-covered sofa "big enough for rank's naps and indestructible enough for our girls to





Facing page and this page, top: The cheerful kitchen is the family center, with several seating areas including comfortable tufted chairs of faux ostrich from Pimlico. The valance over the expanse of French doors is made from a Manuel Canovas fabric. The owners did not need to redesign this room but merely painted it, including the wood floor, and replaced worn appliances. Left: The front stoop, where Freeman sits with her daughters (left to right) Natalie, Daisy, and Kate, is decorated with plants in old pots and cement statuary.

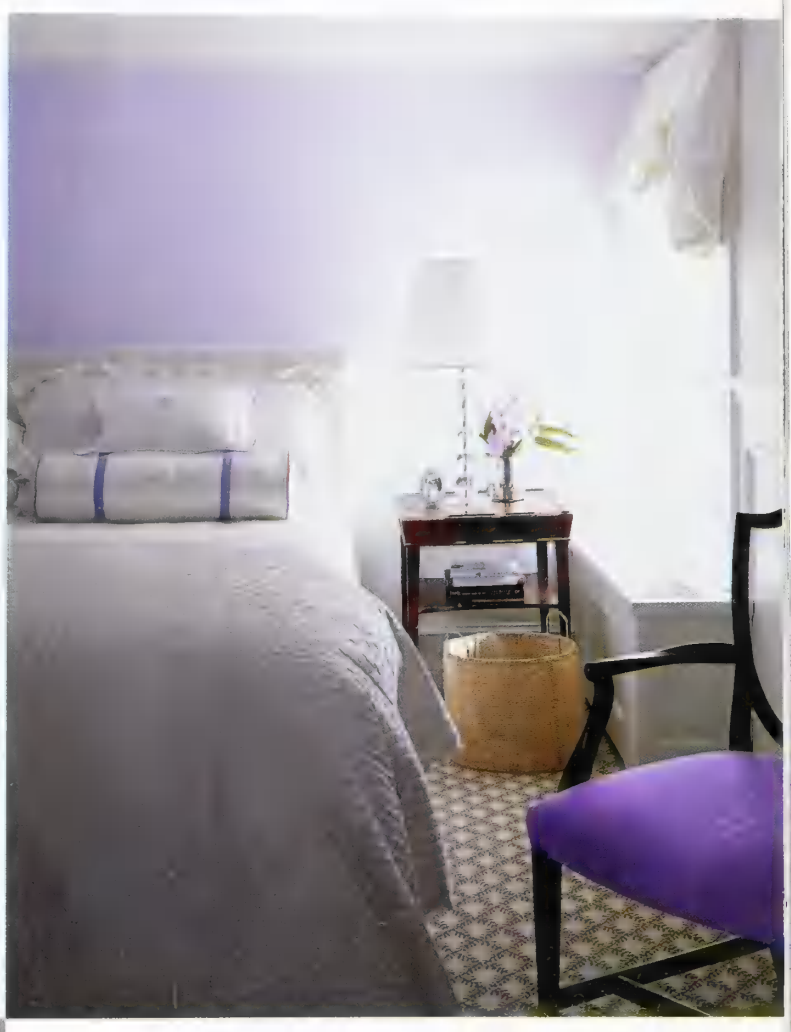

"I asked Kate what she wanted her colors t

d she said, 'Pink, orange, and leopard' "

mb on," a silver-leaf gaming table covered with a bingo
t and cans of Play-Doh, and zebra-patterned floor pil-
ws that double as doggy beds and fortress walls. A few
llows and maybe even a table or two will shift with the
asons—just in time for the appearance of lavender on a
ckyard shrub or green sprouts in the herb garden out-
de the kitchen. "We want comfort with style," says Kim.
And we don't have the luxury in a house this size to keep
oom that is off-limits."

Kim's anything-goes credo was borne of an artistic fam-
and the visual factions within it. Raised by a design-shop
vner mother who loved chintz and a graphic designer
her who loved Danish Modern, she learned from an early
e the possibilities of synchronizing seemingly conflicting
sign sensibilities. Is it any wonder, then, that bright-green
nyl ostrich chairs cozy up to white plastic perches in her
tchen, or that the majestic female garden statue in her
ning room assumes a jaunty pointed hat during birthday
lebrations?

Judging from nine-year-old Kate's third-floor bedroom,
m's talent is in the genes. Says Kim: "We decided on a
ueen-size built-in captain's bed, and then I asked Kate
hat she wanted her colors to be. Because she's my daugh-
, she said, 'Pink, orange, and leopard.'" ●





Left: Nine-year-old Kate's big, airy sleeping nook is reached by a short ladder; storage is underneath. Facing page and above: Freeman chose a soothing lavender for the master bedroom. The desk and its chair are antiques, but the desk lamp comes from Target. Wool carpet is from Redi-Cut. For more details, see Resources.

POWER PA

No longer "polite colors," lavender, aqua, and pink are the high-style shades of the moment

Writer: Carolyn Sollis

Photographer: Roger Davies

Producers: Carolyn Sollis and Elaine Wrightman



On the background panel, Designers Guild's Rosca #F1060/07 in violet from Osborne & Little. Piero Lissoni's 260 Reef Sofa from Cassina USA is upholstered in Boussac Fadini's Artigny #7000-20. The bolster fabric from AM Collections is covered in Hable Construction's Aspen in lilac. Summerhill's Tropicana linen #1728 is the material on B&B Italia's Alma chair. The pillow fabric is Manuel Canovas's Flavie #1437-71 in mauve available through Cowtan & Tout. Maurice Villency's square Tea ottoman wears Designers Guild's Vitrales #1032/03; the Trifoglia ottoman wears Pindler & Pindler's #2106 Canvas. On Cassina's On-Off Table #232-01 stands Terence Conran's large tumbler in violet/plum; the Galileo's Luna tumbler and Gump's orchid lacquer tray sit on the square ottoman. The light fixture is Hinson & Co.'s Alvar Pendant #HL2175C.

Good-bye, pallor! Pastels are in their prime, with enough punch to give an instant lift to a dreary room. In a trio of settings created by *House Beautiful,* we chose colors, fabrics, and furnishings to illustrate our take on spring style. Whether modern, Asian, or traditional, each vignette gets its personality from a palette of pastels. Often given a bad rap as ladylike and old-fashioned, pastels can look new and edgy in contemporary rooms. "The colors are saturated, not saccharine," says Carl Dellatore of D & F Workroom, *HB*'s expert upholsterer. "We used lots of solid fabrics to ground each color group and mixed them with prints in contemporary patterns in a variety of scales." Color with white accents is the key to the clean look. For contrast, we added touches of dark wood, silvery metal, and shimmering glass.


STELS

The panel is Westgate Fabrics' #13056. CS Post's Osborne Banquette is upholstered in Designers Guild's Corazon #D1031/01 from Osborne & Little. The fabric seat on Baker's Cockpen Chair #1927 is Manuel Canovas's Lafayette from Cowtan & Tout; Michael Devine Maison's Pagoda Pillow is from John Derian & Co. From Pierce Martin come both the Chinese wire lantern an Hinson & Co.'s antique Chinese table and the low Chinese table with a cushion in Quadrille's Saya Gata fabric in hot pink. Terence Conran is the source for the white curling vase, Galileo for the Luna tumbler. Pauline Yeats's Shanghai Moon lantern in Pearl silk shantung.



W ed lots of solid fabrics to ground e



Rose Cumming's Antibes #0322/1 is the fabric on the panel. Century Furniture's Settee #44-217 has Travers's Colebrook Soleil #103165 upholstery. Century's Host Chair #672-592 wears Designers Guild's Brera #F562/20 fabric from Osborne & Little. The bolster fabric is Brunschwig & Fils', Caicos Coral Cotton Print #79568-248. Nancy Corzine's Austin Oval Ottoman is done in Anna French's Polka Dot from Sanderson. Sea-foam candles from Candleshtick are in Design Workshop's Striated Glass chandelier. Antique silver trays are from Nancy Corzine. Other accessories: a clear hyacinth vase and Jane Packer's white ceramic vase on Century's Millennium Mosaic Table #581-622 from the Terence Conran Shop. For more details, see Resources.

or group and mixed them with prints

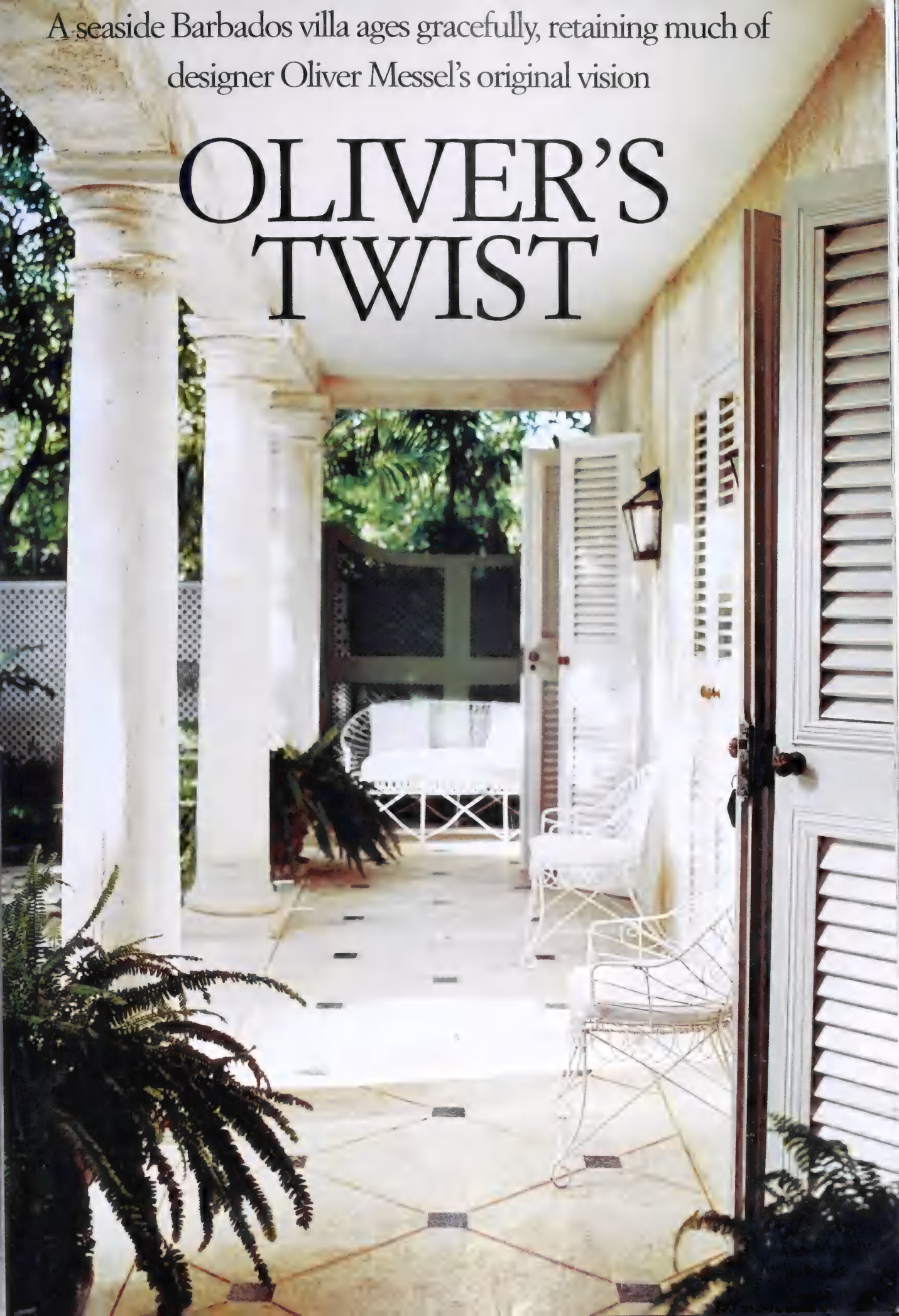
Writer and Producer: Senga Mortimer Photographer: Oberto Gili



This page: Among the many out
living areas at Mango Bay
loggia, a blue-and-white-the
space that's open on three
and open to the elemen
the fourth. The open side face
sea. Facing page: This out
passageway abuts guest bedr
behind louvered d

A seaside Barbados villa ages gracefully, retaining much of designer Oliver Messel's original vision

OLIVER'S TWIST



FOR ALL THE MONEY, MASONRY, and political clout that have been lavished on island retreats in the Caribbean, few are as stylish, graceful, and respectful of their surroundings as the small collection of houses that Oliver Messel designed on Barbados and Mustique in the 1960s and '70s. They became the pride of many illustrious owners, and the envy of their guests, not the least being Messel's nephew Lord Snowdon and his former wife, Princess Margaret, whose praise for Messel's work was effusive. Said Lord Snowdon of Mustique, "It was just sheer luck for the island that he was there at the right time. . . . His houses stand as a wonderful memorial to him."

After designing the successful renovation of an existing Barbados plantation, Messel longed to build a house from scratch. With a blueprint in his head, the designer gathered several plots to form a contiguous site along a cove at the edge of the sea. He sold the property to Sally Aall and her husband, who were looking for land upon which to build a house of Mrs. Aall's design. True to form, Messel insisted on serving as architect, and Mrs. Aall gave in, knowing she could do it over later if she wanted to. But the couple settled in happily, and aside from Averell and Pamela Harriman and its present occupants, the capacious two-story villa never changed owners again.

In this view of the loggia, Oliver Messel's original wall tiles are seen, and his color scheme has been carried on by the present owners of Mango Bay. For comfort in hot weather, and for coolness to the eye, the furniture wears muslin slipcovers that match the curtains. The white marble pavers with small black squares at the intersections—sometimes called a truffled floor—are another original cooling element. There are many wild monkeys in the region, and also in Oliver Messel's playful designs, including the chandelier.



The family sitting room—airy but walled on all sides—retains a pair of paintings hung there by Pamela Harriman, the second occupant of the villa. Palms are the motif here; the current owners collect pillows that reinforce the point.







The present owners are Europeans
no left the architecture alone and
eshened the furnishings for them-
ves. Yet they retained many of Mes-
's signature details, including his
lorations and his playful monkey
otifs, as well as decorative additions
ade by the Harrimans.

Looking over a tropical garden to
e sea, the house has an abundance of
nings, shutters, curtains, and French
ors that can be adjusted to deal with
the sunlight, sea breezes, and down-
urs the West Indies can provide. One
n walk outside from almost every
om. Trees, planters, flowers, and vines
e encountered at every turn, as the
stinction between indoors and out-
ors loses its meaning.

Three segmented arches frame a
ggia that occupies the center of the
eanfront façade. They also support a
nporch off the upstairs bedrooms.
n the inland side, triple sets of French
ors open onto recessed porches that
pand both sides of a central stone
tio. Recessed galleries on the second
or look down on the patio's profu-
on of trees and ferns; the porches'
scan columns and the galleries they
pport contribute to the relaxed dig-
y of this peaceful courtyard.

Each section of the house has its own
ntly gabled roof, as does the adjacent
ol house and the gazebo
the garden, where meals are served
resco. The rooms are spacious, the





cing page: A loggia detail shows wall depicting Poseidon and Amphitrite, er and queen of the sea in Greek thology. Above right: Behind the bridge er a stream in the junglelike garden an outdoor dining pavilion. Below right: view of the loggia and adjoining terrace seen from the lawn.





colors restrained. The white-on-white scheme of bleached walls and voluminous muslin curtains may call to mind the legendary decorator Syrie Maugham, except that all the pillars, posts, and yards and yards of latticework are painted the idiosyncratic Messel green.

Messel was fond of saying, "I attempt to use any device to make as much magic as possible." That would be hard to dispute. He had been a costume designer, interior decorator, portrait painter, landscape gardener, maker of furniture and jewelry, and one of the greatest designers of sets for the theater, ballet, opera, and film the world has known. In short, he held just about every position one could find in the visual arts except that of architect. Yet all of these skills found expression in architecture, which seized his attention for the last 15 years of his life. ●

Left: The outdoor dining pavilion is accented in what came to be called "Messel green," as seen in the supporting posts and beams. Above: The dining pavilion stands beside the swimming pool.

DIAMOND BARATTA DESIGN REVAMPS AN



FOLK REMEDIES

Writer: Jane Margolies Photographer: Tria Giovan Producer: Carolyn Sollis



An 18th-century Connecticut secretary commands a corner of the living room. The sofa fabric, based on a type of early-American coverlet, is part of the Diamond Baratta line at Lee Jofa. An arrangement of 19th-century firemen's hats lines a library wall beyond.



"I DEFY YOU TO TELL ME WHICH is the 18th-century piece and which is th copy," says William Diamond, waving two extravagantly curved red win chairs. One of the pair, which sit in th library of an old Greenwich Villag townhouse, is the real thing; the other testimony to the outstanding furnitu makers at the decorator's (never-to-b revealed) command. Another which-i the-antique? challenge might involve th two Chippendale sofas in the livin room; the amazing eight-and-a-hal footer was built to measurements Di mond took from an 18th-centu treasure just before it was sold at Christie's auction for $250,000. For th matter, it is hard to parse the seamle architecture of the rooms themselv Who—except Diamond, his longtir partner, Anthony Baratta, their clie and, perhaps, an architectural hist rian—would ever guess that the livi room's carved mantelpiece, which t owner believes looks more original th the original, has not been there since d one? "Our goal," says Baratta, who, li Diamond, is fanatical about details, "w to make it look like we were never her

To be sure, the five-story 1850 r brick building near Washington Squ had a lot going for it from the start. T

WHO WOULD EVER GUESS THAT THE LIVING ROOM'S CARVED MANTELPIECE HAS NOT BEEN THERE SINCE DAY ONE? "OUR GOAL," SAYS BARATTA, "WAS TO MAKE IT LOOK LIKE WE WERE NEVER HERE"

Above left: The designers added visually powerful arches to this previously bland room. The classic palette of red, white, an blue comes together in a special tartan worked out with a Scottish kilt factory. Rig A flawless Baltimore album quilt hangs above the delft-embellished mantelpiece. On the shelf, scores of tiny paired animal march to Noah's Ark. The reproduction chandelier is from Nesle. The wing chair toile is from Old World Weavers.



The living room swags are made of a custom-made windowpane wool. The custom needlepoint rug is based on embroideries Anthony Baratta researched in a book on the historic Deerfield, Massachusetts, restoration.

DIAMOND AND BARATTA SET ABOUT "RENOVATING THE RENOVAT



OMMODATING THE COLLECTION OF PRIMITIVE ARTIFACTS



owner had lived in the neighborhood before her children were born, but raised her family in a duplex on the Upper East Side, also decorated by Diamond Baratta Design. When her two older children settled in Greenwich Village (the youngest is still away at college), she found herself spending more and more time downtown and realized how much she missed it. Looking at real estate was just a lark until she saw this property, which retained many of its period details. Before an investor divided it into two residences five years ago, the building had been a convent.

Diamond and Baratta set about "renovating the renovation," as Diamond puts it, and accommodating the owner's extensive collection of primitive furniture, paintings, and artifacts, accumulated since the late 1980s with he

Both views: The family room is wrapped in red felt, a color repeated in the plaid upholstery fabric and rug, both custom. The decorators placed three antique trunks in the room, two of them handpainted, for use as tables.


SCALE.
A M
17 72





decorators' help. The first order of business was to remove doors to open up rooms and bring light from north- and south-facing windows into interior spaces. Now one can see straight through the main floor to the rear of the house, which overlooks a garden with flower beds and espaliered apple trees. The designers invigorated the architecture where necessary. The main floor library had been gutted during the previous renovation and was "very blank—all Sheetrock," Baratta says. Now robust arches and built-in bookcases add essential character. Elsewhere, the designers corrected basic symmetry, as in the "cockeyed" second-floor family room, where they installed a second ceiling beam and finished off both beams with ornamental brackets.

Throughout the rooms, colors—lots of red, blue, and yellow—and patterns custom-designed for the house (tartans and American checks for upholstery; florals based on historic Deerfield, Massachusetts, embroideries; and theorem paintings for rugs) complement the owner's collection. Her rare hand-painted parade hats, which firefighters wore in the 19th century, had occupied separate niches in her previous duplex and are now displayed on custom-designed milliner's hooks on a library

The Windsor chairs are new reproductions made to the extra-large scale preferred by Diamond and Baratta. The drop-leaf table is also a reproduction; the mural depicts old New York.



wall—more arresting than in their past installation. Portraits flank the fireplace ("We had fun pairing up some odd couples," says Diamond) and march up the wall alongside the center staircase. New pieces—a mahogany-and-tiger-maple billiard table, for example—blend in with long-cherished trunks, secretaries, and poster beds.

A massive 18th-century Pennsylvania cabinet that is now the focal point of the family room almost didn't make the move downtown; the owner didn't think she'd have the space for the huge two-door shrank. "She wanted to sell it," recounts Diamond. "We said, 'Are you crazy?'" The decorators, who happily cut up carriage blankets to cover sofa pillows, turned pitchers and urns into lamps, and simply added a few inches to the bottom of a trunk because it wasn't tall enough to serve as a bedside table in the master bedroom, found a noninvasive way to fit a TV inside.

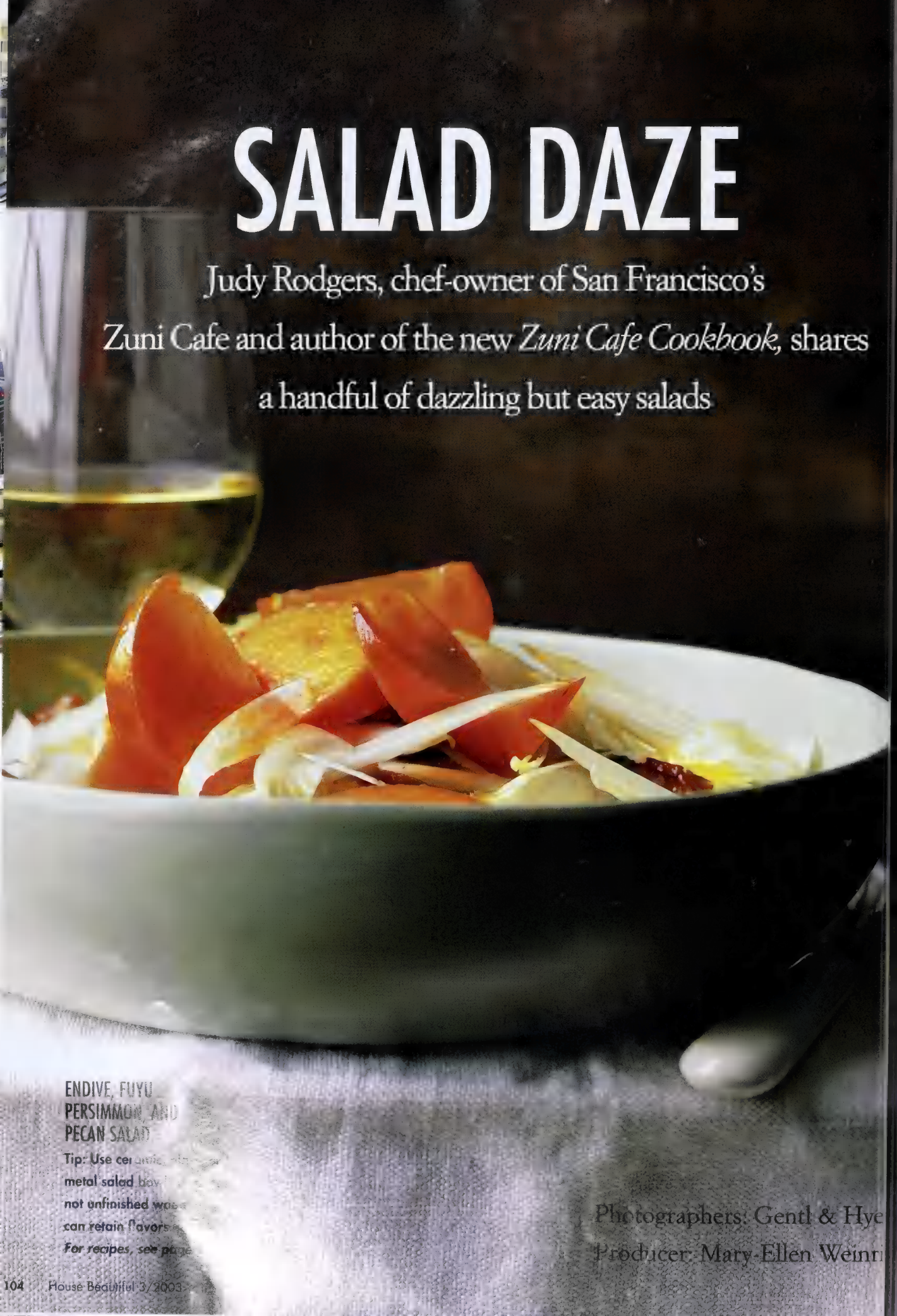
Not only does the house suit the owner's folk art, just as she predicted it would, it also suits her life. Each of her children has a bedroom here, although the two elder siblings live on their own nearby. Diamond says, "We drop in and there are six people in the family room, all sprawled out with their legs hanging over the chair arms. And the children often entertain here instead of in their own homes, making good use of the ground-floor dining room. Nothing could make a decorator happier." ●

Both views: A screen upholstered in a Lee Jofa fabric stands behind the canopy bed in the master bedroom, which has walls covered in pale pink linen. The checked fabric is custom-woven, as is the rug, which contains its own grid. The bed's diamond-pattern quilt is one of many antique textiles on display in this room. For more details, see Resources.



SALAD DAZE

Judy Rodgers, chef-owner of San Francisco's Zuni Cafe and author of the new *Zuni Cafe Cookbook,* shares a handful of dazzling but easy salads



ENDIVE, FUYU PERSIMMON, AND PECAN SALAD

Tip: Use ce... metal salad bo... not unfinished wo... can retain flavors...

For recipes, see pa...

Photographers: Gentl & Hye

Producer: Mary-Ellen Weinr...



FRISÉE, ESCAROLE, PEAR, QUESO PICUN, AND WALNUT SALAD

Tip: Spin greens dry in a small batches so you don't crush tender leaves—bruising will damage flavor.



MIXED GREENS, POMEGRANATE SEEDS, CHOPPED PISTACHIOS, AND WARM CROSTINI WITH MASCARPONE

Tip: Taste a leaf dry, and taste the dressing by itself. Dip a leaf in the dressing and taste again. Doctor the dressing if needed.

For recipes, see page 108.

UGULA, FRESH
RCINI MUSHROOMS,
D HAZELNUT SALAD

: Your clean hands are kindest tool for tossing ads. Spoons and tongs e awkward and tend to ise leafy greens.



Recipes

(Adapted from *Zuni Cafe Cookbook* [Norton, 2002])

ENDIVE, FUYU PERSIMMON, AND PECAN SALAD

⅓ c. pecan halves
1 lb. chilled endives, rinsed and dried
6 T. extra-virgin olive oil
1 T. white-wine or champagne vinegar
Salt to taste
1 large chilled Fuyu persimmon (about 8 oz.), stem removed, cut into ¼-inch-thick slices

In a preheated 350°F oven, warm pecans on a baking sheet for 4 minutes. Cool. Break loosely along natural folds.

Cut endives at an angle lengthwise into long, saberlike pieces, rolling the endives a quarter turn with each cut. Discard solid cores.

Combine oil, vinegar, and salt in a bowl. Add endive pieces, persimmon slices, and pecans and toss gently. Serve on chilled salad plates or bowls. Serves 4.

FRISÉE, ESCAROLE, PEAR, QUESO PICUN, AND WALNUT SALAD

6 T. extra-virgin olive oil
1 T. red wine vinegar
Salt to taste
4 T. Picún cheese
¾ c. freshly shelled walnut halves
¼ lb. mixed frisée and inner escarole leaves, washed and dried
1 ripe Bartlett or Anjou pear, cut lengthwise into ⅛-inch-thick slices

Whisk oil, vinegar, and salt in a bowl. Add 1 teaspoon crumbled cheese and thoroughly incorporate.

In a preheated 300°F oven, toast walnuts on a baking sheet for about 5 minutes. Remove pan from oven and rub nuts in a rough towel to remove papery skin.

Toss greens and walnuts in vinaigrette and gently fold in pear slices. Crumble remaining cheese evenly over salad and fold in. Serve on salad plates at room temperature. Serves 4.

MIXED LETTUCES AND GREENS, POMEGRANATE SEEDS, CHOPPED PISTACHIOS, AND WARM CROSTINI WITH MASCARPONE

¼ c. extra-virgin olive oil
1 T. sherry vinegar
¼ lb. mixed young lettuces and greens, washed and dried
Salt to taste
4 T. pomegranate seeds, pith remove
3 small mandarin oranges, skin and pith removed, sliced in half or in wedges, juice reserved
¼ c. mascarpone (at room temperatu
4 ¼-inch-thick slices chewy peasant-style bread, toasted
⅔ c. freshly shelled pistachios, rough chopped

Whisk olive oil and vinegar in a bowl.

Place lettuces and greens in a lar bowl, lightly drizzle with a little dressi and toss. Add salt and toss. Mix in pon granate seeds and orange slices. Stir served citrus juice into remaining dre ing, add to salad, and gently toss.

Spread mascarpone over toast sli and stud with pistachio pieces.

Serve on salad plates at room temp ature and garnish with crostini. Serves

ARUGULA, FRESH PORCINI MUSHROOMS, AND HAZELNUT SALAD

⅔ c. hazelnuts
¼ lb. arugula, washed and dried
5 T. extra-virgin olive oil
Salt to taste
2 tsp. freshly squeezed lemon juice
4 oz. fresh porcini mushrooms, cleaned
1 oz. Parmigiano-Reggiano cheese, grated into shavings

In a preheated 325°F oven, roast haz nuts on a baking sheet until skins dark and start to split, about 10 to 15 minu Remove pan from oven and rub nuts i rough towel to remove most of the ski Discard skins and coarsely chop nuts.

Place arugula in a wide bowl. Ad tablespoon olive oil and toss. Add s

Whisk remaining olive oil and lem juice in a small bowl.

Using a Japanese mandoline, sl porcini mushrooms paper-thin direc over arugula. Drizzle with vinaigrette toss gently. Fold in hazelnuts and garn with cheese. Serve on salad plates bowls at room temperature. Serves 4.




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no need to stress

Even if your in-laws just called to say they're coming over, you don't have to worry about scrubbing the bathroom.

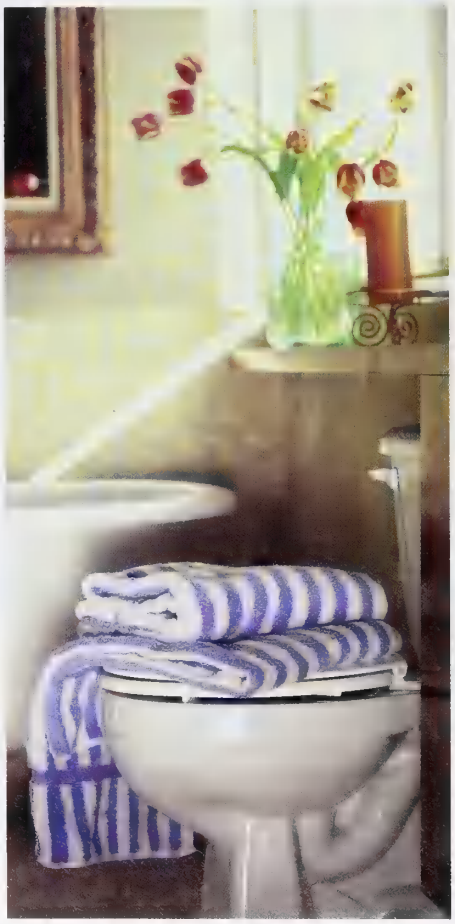
Let's face it: all it takes is one use for the bathroom to lose its luster. It doesn't matter how many hours we spend scrubbing and scouring. After just one shower, bath or morning rush, soap scum, bathtub ring and all the rest come back.

Now there's a way to help preserve the sparkle. The secret? Two all-new cleaners that combine the cleaning power from Clorox with Teflon® Surface Protector.

Clorox® Bathroom Cleaner and Clorox® Toilet Bowl Cleaner, both with Teflon® Surface Protector

In just one step, these revolutionary cleaners get the job done. They clean and protect, leaving an invisible Teflon® Surface Protector that repels grime so soap scum, rust and hard water stains won't stick around. Even in between cleanings, they'll help keep your bathroom looking like you just cleaned it.

Plus, when it comes time for cleaning again, the built-in Teflon® Surface Protector will make the job easier. No more elbow grease; simply apply and wipe the grime away. Now when that unexpected guest arrives, at least you won't have to worry



ready, set, guest

With luck, you'll have at least a fe warning. But even if the doorbell you won't need to panic. Here are steps that can help make even bathroom ready for surprise visit

1) Keep surface areas clutter-f toiletries in the bathroom cab

2) Always have a set of clean h and hand soap in reserve.

3) Regularly spray Clorox® Cleaner with Teflon® Surface P surfaces to remove nasty soap scum.

4) Remember to keep the toilet the paper on the roll and a within reach.

5) Regularly clean the toilet Clorox® Toilet Bowl Cleaner w Surface Protector to elimin to-remove stains.

why Teflon®?

Teflon® Surface Protector provides an invisible protective barrier that not only prevents scum and grime build-up on surfaces, it makes cleaning a whole lot easier. Only Clorox makes bathroom cleaners with Teflon® Surface Protector.



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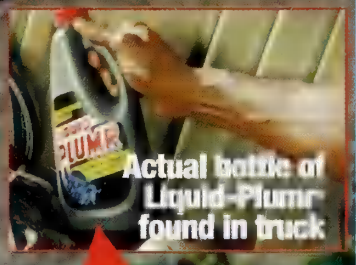

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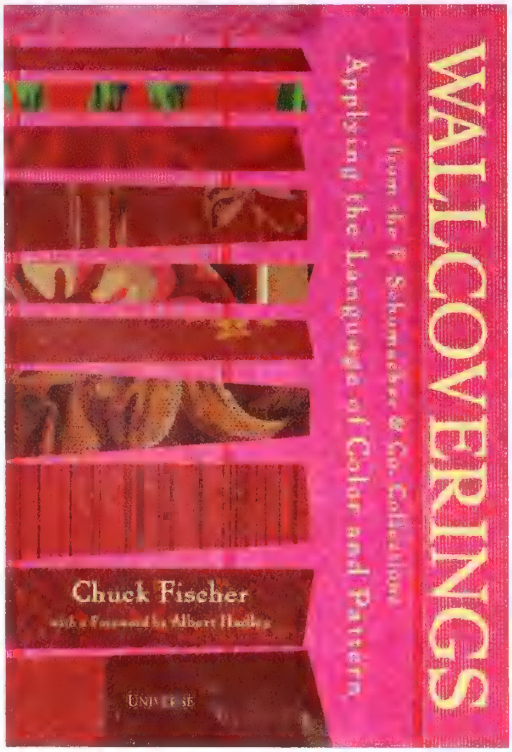
Paper Chase

Artist Chuck Fischer simplifies the confusing world of wallcoverings





Right and top right: Author Chuck Fischer with pages from his book, *Wallcoverings: Applying the Language of Color and Pattern,* which includes actual-size wallpaper swatches and a reader-friendly color wheel. Below: The cover of the book and two of Fischer's collages, which are featured on chapter openers.







The lush wallpapers Chuck Fischer h assembled in his new book, *Wallcov ings: Applying the Language of Color a Pattern* (Universe, $35), will have rea ers up against the wall. Literally. T book's flexible binding allows users lay it flat against a wall to compare a contrast different patterns, which t author has mined from the archives F. Schumacher & Co. "It's really abo layering colors," says Fischer, an art and product designer. "The papers a arranged by color groupings and a full-size, not shrunken to fit the page

In addition to being a useful dec rating resource, the book is a virtu survey of Schumacher and its divisio Waverly, Village, Gramercy, and Gree "I went through thousands of pape to make my selections," says Fisch "The company's high-end decorat papers are great, and I included t more economical ones as well, whi are also beautiful." Unexpected h mony is the underlying theme of ea spread; for example, a dense folia design and a simple hand-blocked l dian print are juxtaposed with a pr of a dragonfly flitting from flower flower, all in harmonious blue-an white. "Color and pattern are so p sonal. I hope this book helps peo use them more adventurously." ●

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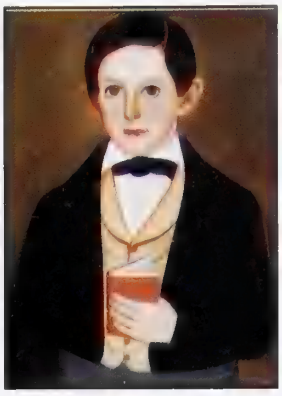
a closer look

Can't get enough of the great design in this issue? Look no further



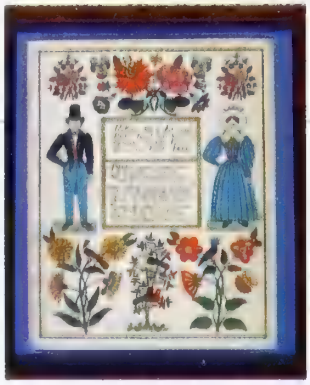
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▼*Portrait of a Young Boy Holding a Red Book*, by William Kennedy, circa 1840. From David Wheatcroft Antiques: 508-366-1723 or www.davidwheatcroft.com.





▲Pineapple Log Cabin quilted throw in red and white (53" x 53"). Price: $275; from Judi Boisson: 631-283-5466 or www.judiboisson.com.

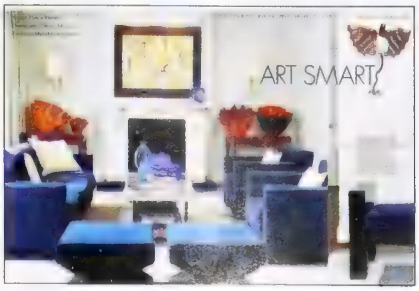


▲When 18th-century German immigrants came to the New World, they brought with them the European custom of illuminating documents with fancy lettering, drawings, and borders. These vibrant watercolors are on display in the exhibition "Fraktur Treasures from the Schwenkfelder Library and Heritage Center," on view from February 1 through May 11 at the American Folk Art Museum in New York. For more information, call 212-265-1040 or log on to www.folkartmuseum.com.

GREAT DANE

▼In 1958 Danish designer and architect Arne Jacobsen (1902–71) developed the Swan chair for the lobby and reception areas of the Royal Hotel in Copenhagen. At the time, the chair was heralded for its innovation: it's all curves. Now, 45 years after its introduction, the Swan gracefully enters the 21st century while upholding its legacy as one of the most popular and recognizable mid-20th-century furniture designs. Price: $2,650; from the Terence Conran Shop: 866-755-9079.





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▲The Ariel va is from Segus Viro's Grate Collection 10 Price: $780; available at select Neimar Marcus stores 800-937-914

Producer: Tori Mil

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CLEAN OUT YOUR

fridge

March 24–28, 2003

You've put it off since the holidays. No more procrastination. Kick-off spring cleaning with "National Clean Out Your Refrigerator Week."

just five easy steps to a clean refrigerator

Cleaning out the fridge can be easy if you follow the "CRISP" method. Developed by the experts at Whirlpool and Glad, CRISP is five easy steps to good-fridge health.

1 **Confront:**
Choose a convenient time to rid yourself of refrigerator chaos.

2 **Remove:**
Starting from the outside in, remove all obstacles between you and a clean fridge.

3 **Inspect:**
Check expiration dates and pitch anything that's past its prime.

4 **Store:**
Repackage produce in new GLAD® Zipper Storage bags with new FreshProtect™ II plastic. They help keep produce like broccoli and strawberries fresher longer.

5 **Position:**
Don't cram your fridge, or the cool air won't be able to circulate as well.

Have your strawberries gone south? Is your broccoli beyond saving? Is there a suspicious odor creeping from your kitchen? If you answered yes to any of these questions, then it's time to scrub the shelves, pitch rotten produce and re-evaluate your refrigerator during National Clean Out Your Refrigerator Week, March 24–28, 2003.

cool tips

When storing leftovers, divide them into smaller, shallow containers to quicken cooling time.

Use your refrigerator's specialized compartments to keep produce, cheeses and meats at their best.

Store your produce properly. Visit www.glad.com for food storage tips.

Use the door for more shelf-stable items like jams and condiments.

sweepstakes

Enter to Win a Whirlpool® Conquest® Refrigerator Stainless Look Finish and a year's supply of G Storage bags with Fresh Protect™ II plastic. 25 First P will receive a GLAD Product Prize Pack.



OFFICIAL RULES - NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING. VOID WHERE PROHIBITED. These rules apply to the "National Clean Out Your Fridge" Sweepstakes ("Sweepstake by The Glad Products Company, 1221 Broadway, Oakland, CA 94612 ("Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts February 15, 2003 and e **1. HOW TO ENTER:** Hand-print your complete name and address and day & evening telephone numbers on a 3" x 5" card and mail in a #10 envelope to: Glad National Clean Out Your Fridge Sweepstakes, P.O. Box 4086, Grand Rapids Enter as often as you wish, but each one entry per envelope, which must be mailed separately. Entries must be postmarked by April 30, 2003 and received by May 7, 2003. Mechanically reproduced entries, including name and addre accepted. Entries become the property of the Sponsor and will not be returned. No other form of entry will be accepted. **2. JUDGING:** Potential winners will be selected on or about May 9, 2003 from all eligible entries received in a ran conducted by Marden-Kane, Inc., an independent judging organization whose decisions are final on all matters relating to this Sweepstakes. The prizes will be awarded. **3. ODDS OF WINNING:** The estimated odds of winning are 1:9,000,00 odds of winning will be dependent upon the number of actual eligible entries received. **4. NOTIFICATION:** The potential winners will be notified by USPS Priority Mail with delivery confirmation and may be required to complete and Eligibility and Liability, Release of Liability/Prize Claim and Publicity Release, all of which must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alternate winner. The potential winners will also be requ social security number, which will only be used for the purpose of reporting the winnings to the IRS, as required by law. If the prize or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to Entry constitutes winner's consent to the use of their name, photograph/likeness for advertising and promotional purposes for this and similar promotions, worldwide, and in perpetuity in any media, now known and hereafter dev without limitation, the right to such use without additional compensation, except where prohibited by law. **5. PRIZES:** (1) Grand Prize Winner will receive the following: a Whirlpool Satina Refrigerator, Approx. Retail Value $ 2,000; (4) Box Zipper Storage Bags with FreshProtect II Plastic (40 ct.) ARV $11.96; (4) Boxes Quart-size Glad Zipper Storage Bags with Fresh Protect II Plastic (40 ct.) ARV $11.96. Total Retail Value of Grand Prize: $2,023.92. (25) First Prize W of the following: (1) Box (40 ct.) Zipper Storage Bags ARV $2.99 ea.; (1) Box Quart-size Glad Zipper Storage Bags (50 ct.) ARV $2.99 ea.; (1) Box Glad Cling Wrap (200 ft.) ARV $2.59 ea., (1) Gladware Variety Pack ea., (1) Glad Kitchen Trash Bags (40 ct.) ARV $3.99 ea.; (1) Glad Kitchen Outdoor 30 Gallon Trash Bags (18 ct.) ARV $5.99 ea. Approx. Total Retail Value, First Prize: $23.54 ea. Approx. Total Retail Value of all First Prizes: $588.50. Prize Structure: $2,612.42. No transfers, cash value or assignment of prizes allowed, except as noted and by Sponsor who reserves the right to substitute a prize of equal or greater value if the prize or any portion unavailable. All taxes and any expenses associated with the prizes and not specified herein are the winner's sole responsibility. **6. GENERAL CONDITIONS:** All entrants agree to be bound by all applicable U.S. laws and these official rules and the decisions of participating entrants release, discharge and hold harmless The Glad Products Company, and their respective subsidiaries, divisions, branches, affiliates, and agencies (including, Marden-Kane, Inc.), and their respective officers, directors, shareholders and employees (collectively, "Releasees") from and against any liability, claims, or damages arising out of their participation in the Sweepstakes and/or the acceptance or possession of any of the prizes. Releasees are not responsible for printing or typographical errors in any Sweepstakes or related materials or stolen, lost, late, misdirected, damaged, incomplete, postage due, and/or illegible entries or mail. If, in the opinion of the Sponsor, there is any suspected or actual evidence of tampering with any portion of the Sweepstakes, or of fraud or actions by entrants, compromise, corrupt or affect the administration, integrity, security or conduct of the Sweepstakes, the judges reserve the right at their sole discretion to disqualify any individual and/or void any entries submitted fraudulently, to modify or suspend the Sweepstakes, or to terminate and conduct a random drawing to award the prizes using all non-suspect eligible entries received as of the date of such action. **7. ELIGIBILITY:** Sweepstakes open to legal residents of the Fifty (50) United States and the District of Columbia, 18 years or older. Employees of The Glad Products Company, their subsidiaries, affiliates, prize suppliers, and advertising and promotion agencies, including Marden-Kane, Inc., and their respective spouses, parents, children and siblings, and their respective sponsored and individual, living in the same households of such employees are ineligible. Void in Puerto Rico and where prohibited or restricted by law. Subject to all applicable federal, state, local laws and regulations. **8. WHO WON?:** For the names of the winners, available after 5/31/03, mail a self-addressed stamped envelope to: National Clean Out Your Fridge Winner, P.O. Box 708, Sayreville, NJ 08872-0708. **9.** The Sponsor of this sweepstakes is The Glad Products Company, 1221 Broadway, Oakland, CA 94612. **ADMINISTRATOR:** Marden-Kane, Inc., Manhasset, NY 11030.



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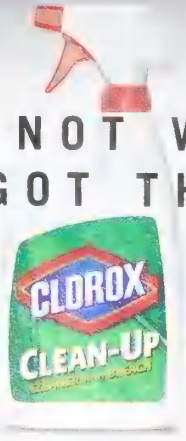
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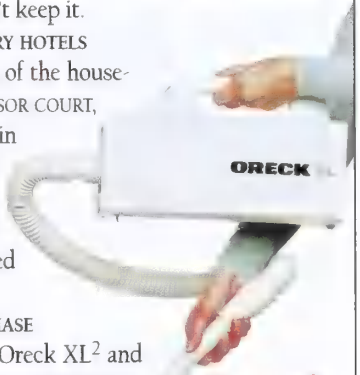
Every year, millions of consumers like yourself go out to buy a new vacuum cleaner and discover it isn't any better than their old one. It's a pain to use. It's too heavy to carry. It doesn't clean very well. And it breaks down before you know it. In fact, I'll bet you have two or three old vacuums that don't work.

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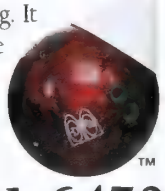
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a closer look

▼Manuel Canovas designs are known for large-scale painterly patterns and stunning color. Ming, based on stylized Ming china, is available in four vibrant colorways, from top: Parme (1440-72), Rouge de Chine (1440-14), Bleu (1440-58), and Ore (1440-20). Available to the trade through Cowtan & Tout: 212-647-6900.



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▲The Pavilion chair and ottoman (AP1656) takes its inspiration from Ludwig Mies van der Rohe's iconic Barcelona chair, designed in 1929 for the International Exhibition in Barcelona. Available in ivory (above), blac tan, or red. Price: $2,745 for the set; from Design Within Reach: 800-944-2233 or www.dwr.com.



pages 82–91

▼Spruce up your home with a collection of Mike Ragan's twill palm-motif pillows, which come in four designs. Price: $45 each; from Rags: 323-277-0222 or www.usarags.com.





◀Handpainted monkey bowl cast from wood resin. Price: $225; from William-Wayne & Co.: 800-318-3435 or www.william-wayne.com.

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Riot of **Color**

Writer: Julia Lewis
Photographer: Carlos Emilio
Producer: Kendell Cronstrom





Left to right: A field of poppies, floor cushions, and colorful tenting transform a Brooklyn roof terrace into a fun party space. Poppies are nestled into flats of wheat grass. Avi Adler and David Stark in their kitchen. For more details, see Resources.



Event designers Avi Adler and David Stark, authors of the brand-new party primer *Wild Flowers,* really know how to liven up a Sunday brunch

Sunday brunch is something else again at Avi Adler and David Stark's rooftop oasis on a nondescript Brooklyn street. Although the party-planning duo are renowned for the galas they've orchestrated for such clients as MoMA and Target, they also like entertaining on an intimate scale. Their favorite low-key fête is a laid-back Sunday brunch, during which both guests and hosts can linger and lounge. "Sunday is the day of rest, both in the biblical sense and as matter of fact," says Stark. "It's a day to relax and hang out."

On a beautiful spring Sunday, the couple threw open the doors of their Brooklyn apartment to an adjoining roof deck, effectively creating one contiguous indoor-outdoor spa "It's a nice way to entertain," says Adler. "When people move around, it makes the party more lively." Guests mil inside and out, some choosing to stand and mingle, oth settling into groovy chairs or floor cushions. "We like to nish the outside with things from inside—pillows, area r sofas, tables, and chairs—so that the outdoor space feels a room," adds Stark. "Everyday furniture looks wildly when seen in a different context."

As for the streetside edge of the roof terrace, which o looks a noisy highway, the pair suspended a lemon-and-



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lime-striped tarp, further punctuating their spirited scheme. They also relied largely on their collection of container plants—from cypress trees and kentia palms to cacti and kitchen herbs—to define the space and enliven the setting. Scattered throughout were pared-down versions of their signature floral designs: mostly single-flower arrangements of vibrant spring bloomers such as daffodils and peonies. "I am always attracted to bold colors, especially after winter," says Adler. "A bunch of bright flowers is like another source of light."

Inside the apartment, the couple's kitchen table served as a bar, where guests could mix their own Bloody Marys and mimosas. Outside, Adler and Stark set up a buffet of room-temperature dishes, including grilled salmon, steamed asparagus, and a variety of Mediterranean-inspired salads and mixed fruit, most of which they had prepared the day before. "We're big believers in simple, fresh ingredients combined in uncomplicated ways, and food that can be made in advance," says Stark. "On the day of the party, all we have to do is plate them." But all anyone really needs for a successful brunch, adds Adler, is "a beautiful day, good music, and nice people. And hopefully no one has to go home too early." ●

Clockwise from top left: A tropical tableau grows in Brooklyn. Simple serve-yourself foods and single-flower arrangements on the buffet tables. Even plain old black and white—seen here in a picture from *Wild Flowers*—can be festive.

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Above and right: Executive chef Scott Conant and co-owner and designer Vicente Wolf at L'Impero. The aqua dining room chairs were inspired by the color of the original slate floors in the restaurant's entryway. For more details, see Resources.

L'Impero Strikes Back

Undaunted by its no-man's-land location, a new restaurant takes Manhattan by storm

L'Impero is only six months old, but it seems to have been around forever. Such timelessness is difficult for any restaurant to achieve, although the most shocking thing about L'Impero ("the empire" in Italian) is its location in Tudor City, the grand old apartment complex on the eastern edge of midtown Manhattan. Its remoteness has been the death knell for a litany of establishments, but the partners who run L'Impero have turned their venture into a destination, with epicures jockeying for reservations to partake of bold Italian fare and streamlined setting.

Designer and co-owner Vicente Wolf relied on the original slate floors in the restaurant's entryway as inspiration for romantic look with very clean, modern lines. "When we first saw it, the area that would be converted into the bar was

How my lust for salad spun out of control.

Yes, I'm a certified nut about salad. One Christmas, I concocted a batch of my ding-dong drop-dead dressing — the most virgin of olive oils, vintage wine vinegar and the freshest of herbs and spices to give it a kick. I went door to door passing out bottles to friends and neighbors. Couple of weeks later they were attacking the house looking for more. So...it was either bottle it up or never answer the door.

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Top to bottom: The tufted banquettes are upholstered in a brown bouclé. L'Impero's moist roasted baby goat has won rave reviews. The delicate sesame cannoli is a far cry from its Little Italy cousins.





illuminate the Hogwarts' dining hal
L'Impero's copper service adds to th
room's sparkle, as do the ultrashin
white lacquered ceilings. Large mirror
sound-absorbing gauze-draped wall
and banquettes in a tobacco-brow
bouclé make the environs cozy an
intimate, but not rarefied. "I wear jea
a lot at the desk because I want to sen
the message that this is not a stuf
place," says co-owner Chris Canno
who runs the front of the house. "
sense of relaxed elegance really re
onates with people."

Chef and partner Scott Conant
heady cooking is an ideal match for th
space's sumptuous decor. Just thr

covered with old-fashioned slate, the kind most people would rip out," says Wolf. "But I thought it would be more interesting to keep it." The floor's light greens and blues determined the palette for the romantic dining room; its chairs, covered in three different shades of aqua, harmonize at lunchtime but become indistinguishable from one another at night.

Wolf and fellow co-owner Jane Epstein were dead[illegible] element of the 125-seat restaurant. "Jane and I really wanted flattering lighting that made everyone look beautiful," says Wolf. So he created steel candleholders, topped by votives, that clamp onto the tables. "The candlelight doesn't hit you in the eye when you're seated, and it brings a flicker and shimmer to the whole space," says Wolf, who was inspired by the scene in *Harry Potter and the Sorcerer's Stone* in which magically floating candles



nths after L'Impero's debut, the 32-r-old won three stars from *The New k Times* for his confident flavors and inary daring. The popular spaghetti h tomato and fresh basil sounds like ndard-issue Italian, but Conant's ver-n is made with slow-roasted toma-s and herb-infused olive oil. Other ndouts include roasted cod served h caramelized Brussels sprouts and llots in a Barbaresco reduction sauce l pastas like rich agnolotti filled with k and foie gras. "There are certain ects of Italian food that people know l love, and I try to incorporate that dition in all the dishes I do," says



L'Impero's cheese platter is a sampling of six different cheeses paired with condiments like beet compote and orange marmalade.

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House Beautiful Highlights

Chair-ity March 2003

Join House Beautiful for Chair-ity–a bi-coastal celebration of creativity. America's top interior designers will create one-of-a-kind chairs to be auctioned off in New York and Los Angeles to benefit Children's Action Network (CAN).

Chair-ity Display and Silent Auction/New York
March 3 to 10
Visit Madison Avenue's sparkling Crystal District, which includes Baccarat, Daum, Lalique, Steuben and Swarovski, to see these creative chairs and to bid on your favorite!

Chair-ity Display and Silent Auction/Los Angeles
March 25 to 29
On the West Coast, visit the chairs on display at the Pacific Design Center (PDC).

PARTICIPATING DESIGNERS: To date, Chair-ity designers include: Alessandra Branca, Alison Spear, Barclay Fryery, Barry Dixon, Benjamin Noriega-Ortiz, Charles Faudree, Christopher Coleman, Jamie Drake, Eve Robinson, Fisher Weisman Design & Decoration, George Cameron Nash, Gomez Associates, Gregga Jordan Smieszny, Jed Johnson & Associates, Joseph Paul Davis, Josie McCarthy, Kathryn Ireland, Kemble Interiors, Libby Cameron, Mario Buatta , M (Group), Molly Luetkemeyer, Mary McDonald, Matthew Patrick Smyth, Noel Jeffrey, Orlando Diaz-Azcuy, Pierce-Allen, Robin Bell Schafer, Sally Sirkin Lewis for J. Robert Scott, Stephanie Stokes, Stephen Miller Siegel Architects and Jackson/Aaron, William Sofield, Susan Zises Green, T. Keller Donovan, Thomas Jayne, Victoria Hagan, Waldo Fernandez.

CHAIR-ITY SPONSORS: D&D Building and Pacific Design Center, Baker Furniture, La-Z-Boy.

Crystal Month Celebration on Madison Avenue

House Beautiful's Chair-ity program kicks-off March's "Crystal Month". In New York, you can join the celebration on Madison Avenue's Crystal District as each store hosts exclusive, informative evening seminars:

March 15 Baccarat
625 Madison Avenue
Join Baccarat on Wednesday, March 15, 6pm – 8pm, to be enlightened on how to heighten your everyday living and entertain with sophisticated creativity. (212-826-4100)

March 20 Steuben
667 Madison Avenue
Join Steuben for a presentation by Reid Dunavant, an expert on decorative arts from Doyle Galleries, as he discusses how crystal is made in the 20th century and provides collectors with important information on quality and on making purchasing decisions. (1-800-424-4240)

March 24 Daum
694 Madison Avenue
Join Daum for a champagne reception and presentation by one of House Beautiful's Top 100 Interior Designers on how decorative crystal can enhance your interiors. (212-355-2060)

March 26 Lalique
712 Madison Avenue
For complete details on Lalique's exciting evening program, please call the store. (212-355-6550)

March 31 Swarovski
625 Madison Avenue
Join Swarovski for a presentation by birding expert David Allen Sibley, author of The Sibley Guide to Birds and The Sibley Guide to Bird Life and Behavior. (212-308-3540)

For more informa[illegible] plea[illegible] Avenue BID at 212-861-2055.
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nant. "But I do it with an approach t's refreshed and a little bit refined."

Moist Roasted Baby Goat with Artichokes, Fingerling Potatoes, and Shallots

leg and shoulder of baby goat, trimmed of fat (lamb is a good substitute if goat is not available)
T. rosemary leaves
cloves garlic, peeled and roughly chopped
c. extra-virgin olive oil
Crushed red pepper to taste
Ground white pepper to taste
c. soy oil
Salt to taste
qts. (approx.) lamb or chicken broth
medium-size fingerling potatoes, blanched and chopped into medium dice
4 baby artichokes, cleaned, peeled, and sliced thin (soak slices in fresh lemon juice and water to prevent discoloration)
2 small shallots, peeled and sliced thin
1 T. chopped parsley

Place meat in a large shallow dish. Rub rosemary, garlic, olive oil, and red and white peppers into meat and refrigerate overnight.

Preheat oven to 400°F. Remove goat from refrigerator and reserve rosemary, garlic, and oil left in bottom of the pan. Over a medium-high flame, heat half the soy oil in a shallow round pot or braising pan and brown the goat on all sides. Season lightly with salt. Add enough broth to cover the bottom of the pan and roast the goat in the oven, basting periodically, for about 20 minutes. Add the reserved olive oil mixture and roast 2 hours more, but do not overreduce broth. (Add more broth as needed.) Total cooking time is about 2½ hours, or until the meat is tender and falling off the bone.

Reduce heat to 225°F. Remove meat from oven and transfer from the pan to a platter, reserving cooking juices. Over medium-high heat, bring juices to a simmer and reduce, about 10 minutes. When the goat is cool enough to work with, cut into slices. Add to sauce and place in oven to reheat.

In a large frying pan, sauté the potatoes in remaining soy oil until they are crisp, adding the artichokes and shallots about halfway through cooking. Season with salt and pepper. Divide the goat and potatoes among 6 dinner plates and garnish with chopped parsley. Serves 6. ●



TASTE OF HEAVENLY RAISIN CINNAMON BREAD

prep time: 3 seconds
cooking time: 90 seconds
serves 1

INGREDIENTS

1/2 cup of water or milk
One packet of Quaker® Raisin Cinnamon Swirl Oatmeal

PREPARATION

Empty packet into bowl.
Add boiling water or milk.
Stir. Eat. Enjoy. Repeat.

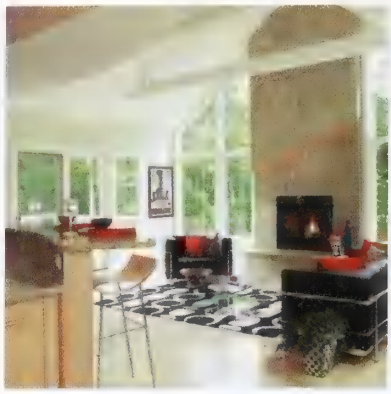


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$4, $7, $5, $3, $17

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4 Baths From The Past

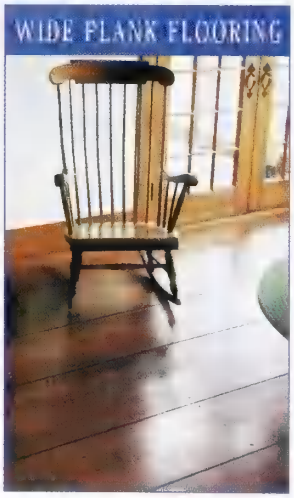


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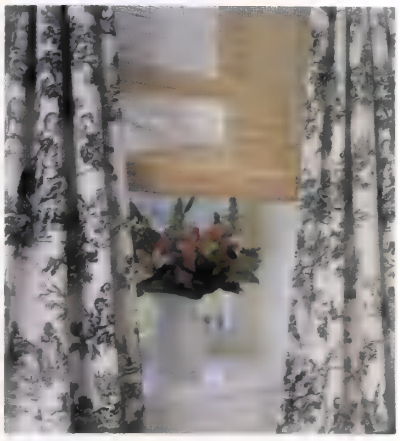


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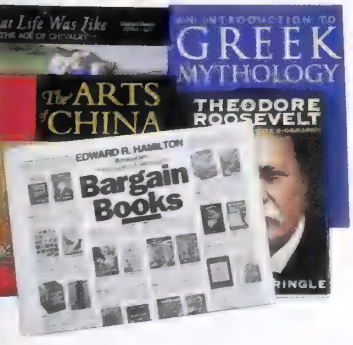
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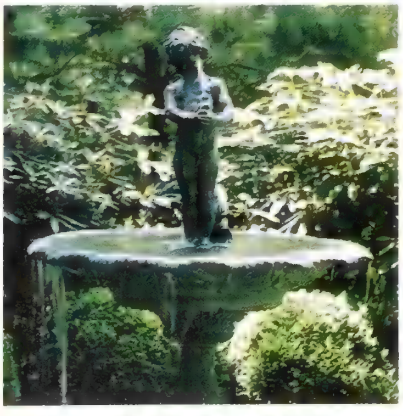
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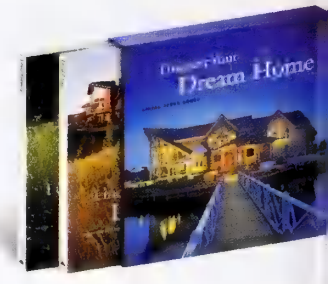


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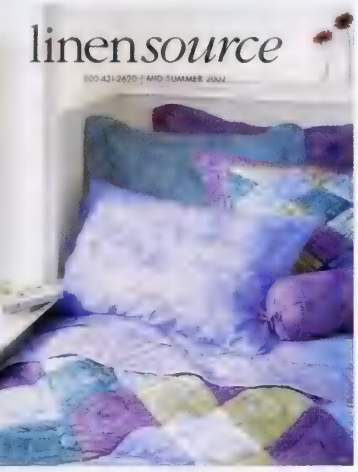


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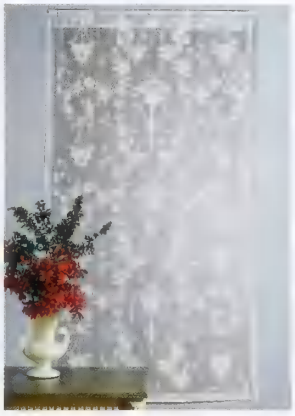


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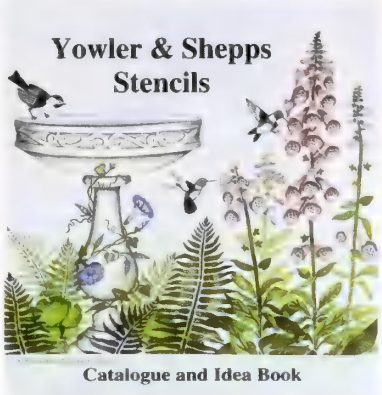


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to 69. Designer: **John Oetgen,** Oetgen Design, 2300 e Rd. N.W., Ste. B209, Atlanta, GA 30309; 404-352- *ving room:* **Sofa, club chairs**—Ecart through Pucci ional (T); 212-633-0452. **X benches,** by Spencer Pucci International, see above. **Upholstery fabric,** g—F. Schumacher & Co. (M); 800-332-3384. **Easel,** by designer. *Master bedroom:* **Lounge chairs;** —Christian Liaigre (R,T); 011-33-1-53-63-33-66. *edroom:* **Headboard**—Todd Hase (R,T); 212-334- **edpread fabric,** linen—Rogers & Goffigon (T); 212- 2. **Table lamp,** Gibbings—Hinson & Co. (T); 5538.

ZY CLASSIC

to 77: Designer: **Kim Freeman,** Pimlico, 7 Elm St., naan, CT 06840; 203-972-8166. *Main living room* **velvet sofa**—Classic Sofa (R); 203-863-0005. **a chair; ottoman; Chichester Versailles chest**—Pim- above. **Zebra fabric on pillow**—Westgate Fabrics 527-6666. *Living room:* **Zigzag chairs**—Hiden Gal-); 203-323-9090. **Chichester table** with mirror top, **n Weeks Biarritz chandelier; demi-lune mirrored e; Jonathan Adler lacquered coffee table; fat pocket** mantel—Pimlico, see above. **Cream lamp**—More- iques (R); 860-434-6333. **Faux mink sofa**—Nuovo ma (R,T); 212-219-0013. **Wall paint** #1640 pale enjamin Moore (M); 888-236-6667. *Sunroom* **Blue chair**—Classic Sofa, see above. **Blue herringbone** Designers Guild—Osborne & Little (T), 212-751- **reen pillows**—Eastern Accents (T); 773-866-1212. **tee**—Briger Design (T); 212-517-4489. *Dining room* **cket; Ricky longneck lamp; zebra-print chargers**— see above. **Dining chairs**—Home Decorators Col- (MO); 800-245-2217. **Garden statue**—Braswell s (R); 203-357-0753. *Breakfast room* **Green ostrich d chairs; stainless-steel vase**—Pimlico, see above. **d chairs**—Kartell (R); 212-966-6665. **Lilac and green ric,** Manual Canovas—Cowtan & Tout (T); 212-753- *droom 1* **Faux lynx throw and pillow; Worlds Away's d wall sconces**—Pimlico, see above. **Desk lamp**— R); 800-800-8800. *Bedroom 2* **Bedside lamp**—Martha The Catalog for Living (MO); 800-950-7130.

ER PASTELS

rer: **Carl Dellatore,** D&F Workroom, (T), 150 W. 25 York 10001; 212-352-0160. *Pages 78 and 79* **Panel** Designer Guild's Rosea #F1060/07 in violet— & Little (T); 212-751-3333. **260 Reef Sofa** by Piero —Cassina USA (M); 800-770-3568. **Fabric on sofa,** #7000-20—Boussac Fadini (T); 212-421-0534; **bol- ic,** by Hable Construction, aspen in lilac—AM Col- (T); 212-625-2616. **Alma chair**—B&B Italia (R,T); 1697. **Fabric on chair,** Tropicana linen #1728 in color mmer Hill (T); 650-363-2600. **Fabric on pillow,** Canovas Flavie #1437-71 in mauve—Cowtan & Tout 2-647-6900. **Tea ottoman** (square) **and Trifoglio** —Maurice Villency (R); 212-725-4840. **Fabric on tea** , Designers Guild, Vitrales #1032/03—Osborne & e above. **Fabric on Trifoglio ottoman, #**2106 Can- ndler & Pindler (T); 800-669-6002. **Piero Lissoni's Table** #252-01—Cassina USA, see above. **Large endant lamp, #** HL2175GMN—Hinson & Co (T); 212-688-5538. **Large tumbler** in violet/plum—Terence Conran Shop (R); 866-755-9079. **Luna tumbler**—Galileo (R); 212-243-1629. **Orchid lacquer tray**—Gump's (R); 800-766-7628. *Page 80:* **Panel fabric,** #13056-142—Westgate Fabrics (T); 800-527-6666. **Osborne banquette**—CS Post (R); 888-419-2399. **Fabric on banquette,** Designers Guild's Corazon #D1031/01—Osborne & Little, see above. **Cockpen Chair** #1927—Baker (M,R,T); 800-592-2537. **Fabric on chair,** Manuel Canovas's Lafayette #4328 in new pink—Cowtan & Tout (T); 212-647-6900. **Michael Devine Maison pagoda pillow**—John Derian (R); 212-677-3917. **Low Chinese table; wire lantern**—Pierce Martin (T); 212-593-1222. **Fabric on cushion,** Saya Gata in hot pink—Quadrille (T); 212-753-2995. **Moon Lantern**—Pauline Yeats; 212-228-5353. **Chinese table**—Hinson & Co., see above. **Curling vase**—Terence Conran Shop, see above. **Luna tumbler**—Galileo, see above. *Page 81.* **Panel fabric,** Antibes #0322/11—Rose Cumming (T); 212-758-0844. **Settee** #44-217—Century Furniture (M,T); 212-479-0107. **Fabric on settee,** Dek Tillet's Colebrook Soleil #103165—Travers (T); 212-888-7900. **Host chair** #672-592—Century Furniture, see above. **Fabric on chair,** Designers Guild's Brera #F562/20—Osborne & Little, see above. **Pillow bolster fabric,** Caicos Coral Cotton Print #79568-248—Brunschwig & Fils (T); 212-838-7878. **Austin ottoman; silver trays**—Nancy Corzine (T); 212-223-8340. **Fabric on ottoman,** Anna French's Polka Dot, color 77—Sanderson (T); 212-319-7220. **Striated chandelier**—Design Workshop (M); for stores; 919-293-7329. **Millenium mosaic table** #581-622—Century, see above. **Hyacinth vase; Jane Packer's vase**—Terence Conran Shop, see above.

92 FOLK REMEDIES

Pages 92 to 107 Designers: **Anthony Baratta, William Diamond.** Diamond Baratta Design, 270 Lafayette St., New York 10012; 212-966-8892. *Living room:* **Sofa fabric,** Long Meadow Weave, Diamond Baratta Collection—Lee Jofa (T); 212-688-0444. **Rug,** needlepoint, custom by designers—AM Collections (T); 212-625-2616. **Wing chair fabric,** Bontiful—Old World Weavers (T); 212-355-7186. **Mantel**—Danny Alessandro (R,T); 212-759-8210. **Fireplace surround tiles,** Delft—AM Collections, see above. **Chandelier,** reproduction—Nesle (T); 212-755-0515. *Library* **Upholstery and wall fabric,** Scottish Tartan—custom by designers. **Chandelier**—Nesle, see above. **Hooked and braided rug,** custom by designers—Country Braid House (R,T); 603-286-4511. **Blue wall felt**—Old World Weavers, see above. *Family room* **Suede on rocking wing chairs**—Edelman (T); 860-350-9600. **Red wall felt**—Holland & Sherry (T); 212-758-5373. **Plaid upholstery fabric; plaid area rug; stair carpeting**, custom by designers. *Master bedroom* **Chair fabric**, custom by designers. **Screen fabric,** Juliet Crewel—Lee Jofa, see above. **Wall fabric**—Osborne & Little (T); 212-751-3333. **Rug,** custom by designers—Stark Carpet (T); 212-371-5959.

104 SALAD DAZE

Pages 104 to 107 Endive salad **Pale green bowl**—ABC Carpet & Home (R); 212-473-3000. **Fork,** Cambridge, $69/5-pc. place setting—Mariposa (M); 800-788-1304. *Frisée salad* **Black salad plate**—Joan Platt (M); 212-876-9228. **Salad fork**—Maya Schaper Cheese & Antiques (R,T), 212-873-2100. *Mixed lettuce salad* **Alex Marshall platter**—Troy (R); 212-941-4777. *Arugula salad* **Hong Kong orange plate,** $38—Sara, Cumix (R); 212-772-3243. *Butter lettuce* **Beige salad plate**—Joan Platt, see above.

116 RIOT OF COLOR

Designers: **Avi Adler** and **David Stark,** 87 Luquer St., Brooklyn, NY 11231; 718-243-0804. **Tent fabric**—Fabric Resources (T); 516-829-4550. **Loop Chair,** by Willy Guhl—Moss (R); 212-226-2190. **Pillows**, custom by designers. **Dining chairs**—IKEA (R,MO); 800-434-4532. **Mirror**—Baker Furniture (M); 800-592-2537. **Stemware**, Cristal Saint Louis—Bergdorf Goodman (R); 800-558-1855. **China**—Bernardaud (M); 212-371-4300.

122 L'IMPERO STRIKES BACK

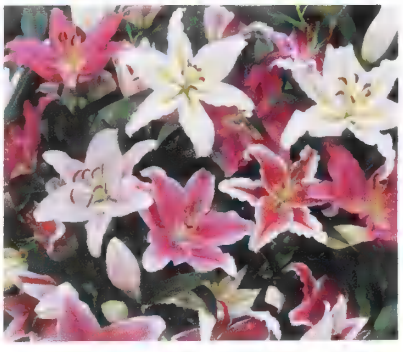
Restaurant L'Impero, 45 Tudor City Pl., New York 10017; 212-599-5045. ■

CORRECTION

January: In "Makeover," page 40, the phone number for designer Elizabeth Davis should have read 917-208-6292.

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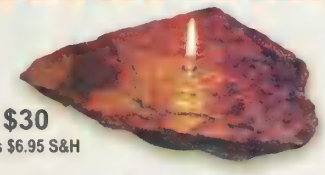
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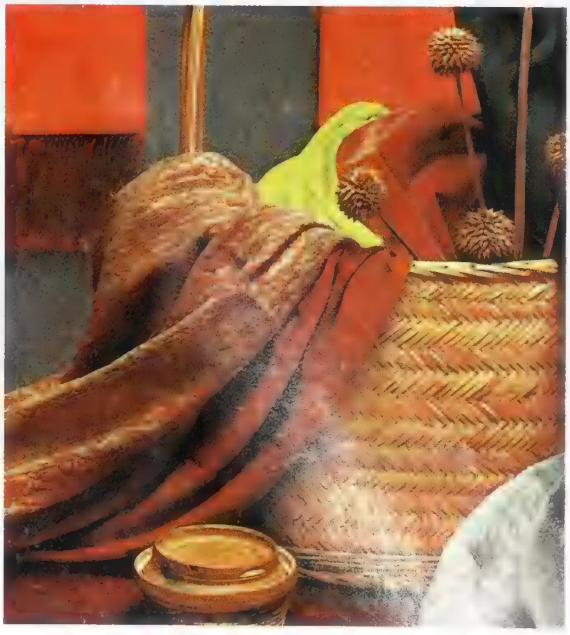
Color Theory

Producer: Christine Pi

In March 1961, *House Beautiful*'s then editor-in-chief, Elizabeth Gordon, had some earthy advice for readers who had no idea how to put colors together: just look at nature

- No color in nature is uniformly even. Rather it is shaded, containing many shades of the same color.
- There is no color matching. In a green landscape there are thousands of greens. And besides greens, there are thousands of other colors: bark colors, stone colors, soil colors, flower colors.
- Pattern and texture are everywhere in nature. Every leaf is veined, every tree trunk is textured. But you have to come up close to see that this is so. It does not show from far off. You have to examine, to find.
- There is a certain ratio in nature between shininess and dullness. Most of any natural landscape does not sparkle or glitter or shine. It is matte finish in the main. But there are always tiny flecks of glitter, from the sparkle of dew in the morning to the refracted light bouncing off broadleafed evergreens, the sun backlighting deciduous leaves, and the sparkle of sunlight on lakes and streams and ponds.





In these vintage photographs from *House Beautiful*'s archives, a flash of yellow amid green brocades accentuates the luminosity of maple leaves, and chartreuse sets off clay-red and straw tones, balanced by cool gray and black.

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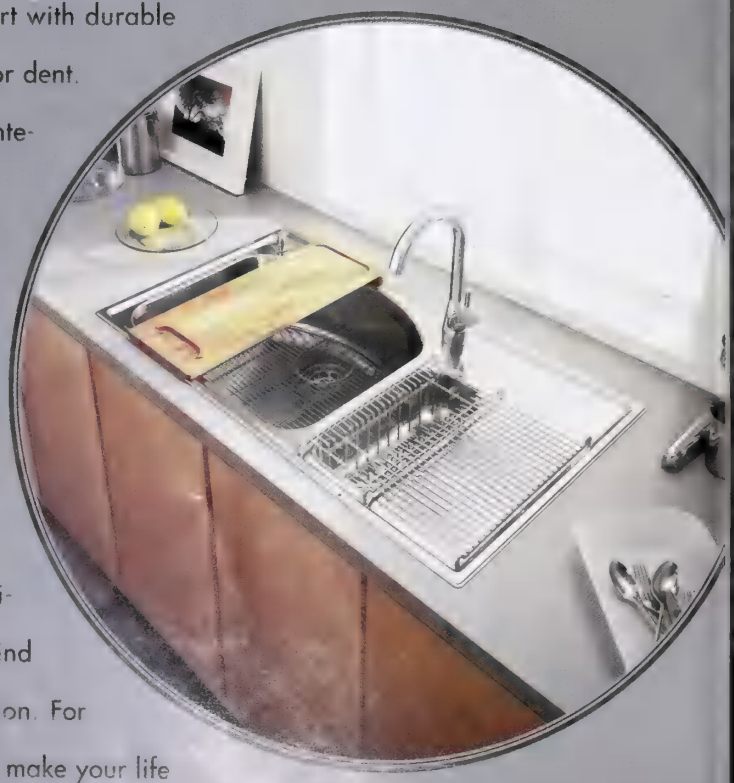
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Photograph by Simon Upton



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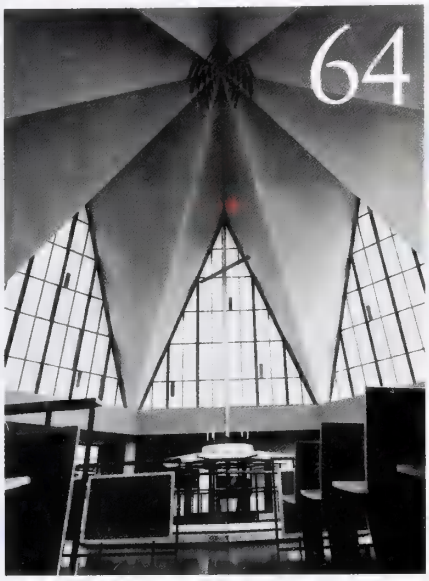
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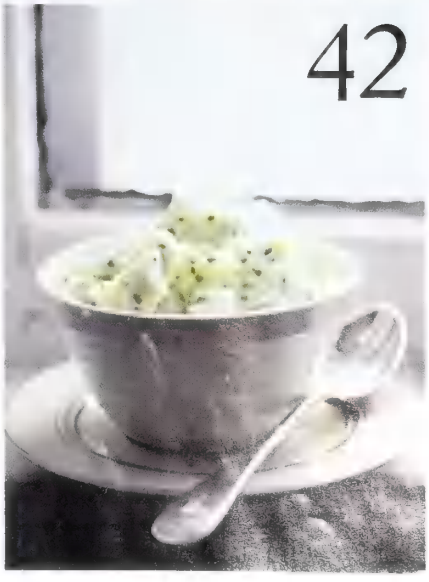
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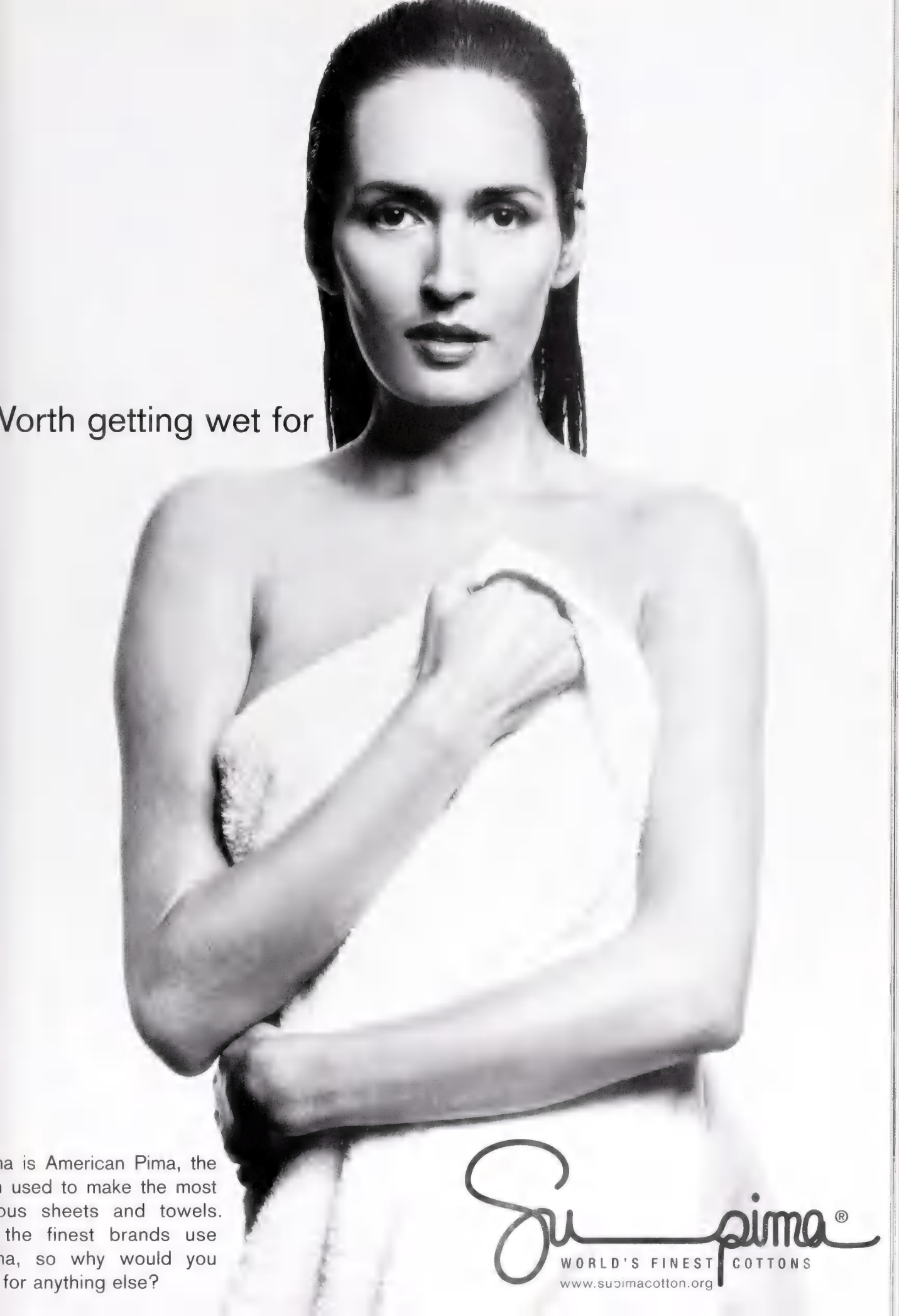
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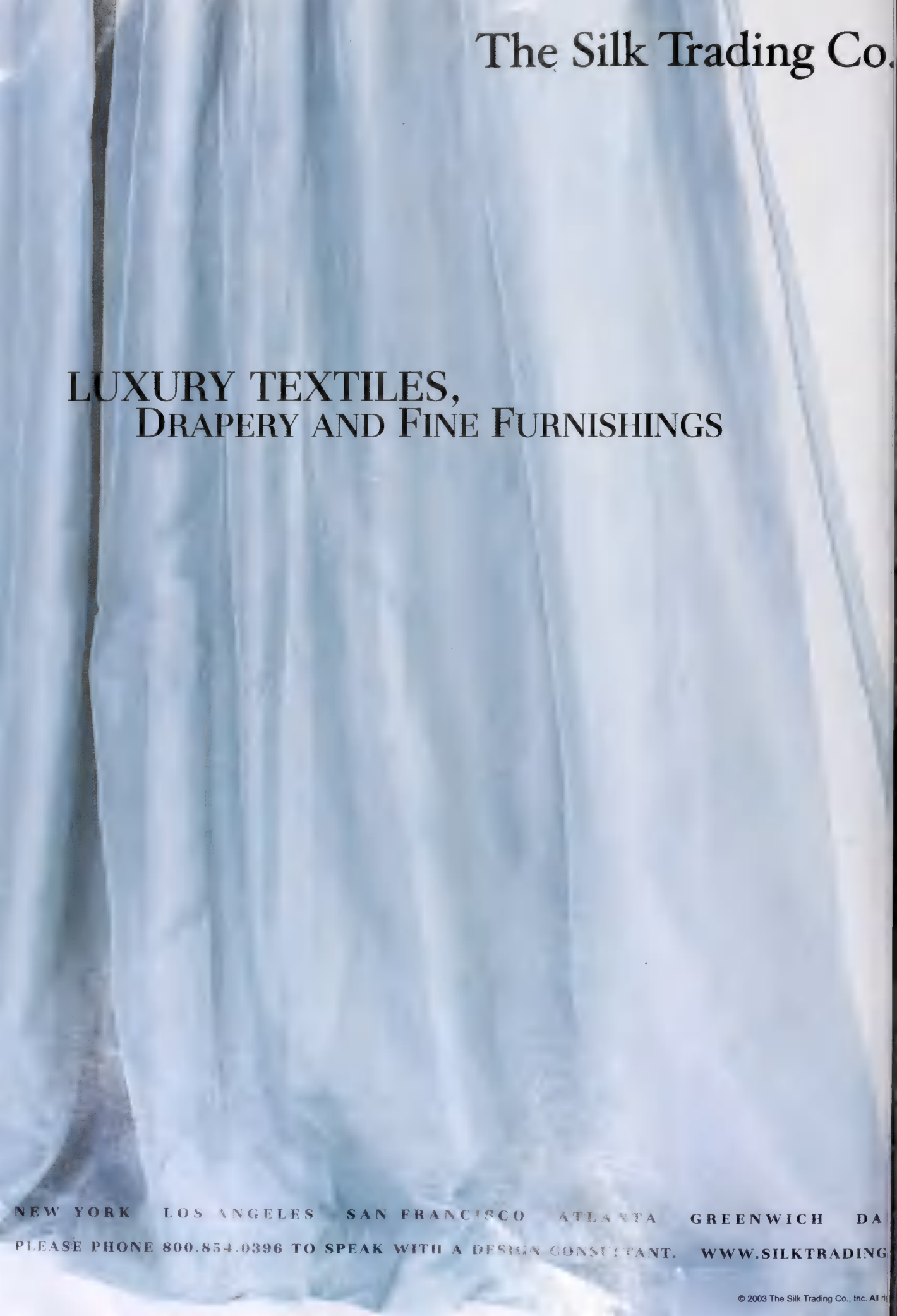
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e Desk Years of Our Lives

ur February "Editor's Letter" brought ck warm and happy memories. I, too, n a treasured rolltop desk: mine was a ristmas present given to me in 1928. I s thrilled to see it Christmas morning t disappointed that it was my only t, until my mother told me to roll ck the top and open the drawers. ery space was filled with pencils, pers, crayons, and scissors. I was one ppy little girl. To this day that desk s a prominent place in my heart, and nerations of my family have enjoyed it.

Jayne Nuttall
Canfield, Ohio

eceived my version of your rolltop sk from my father when I was five ars old. It has gone through my four ildren and six of my grandchildren d has never been refinished—it has ratches and a few small chips but still oks pretty good. I can remember sit- g at the desk in the first grade while rking on my lessons and listening to he Shadow" and "Henry Aldrich" on e radio. Now a TV set and PlaySta- n 2 sit on a table right next to the sk, which I suspect has some great- andchildren in its future.

Joy Deckard
via e-mail

ur desk looks so similar to the one I ayed on as a child. It was my dad's ide and joy, and all his important pers were kept in the cubbyholes and awers. I used to come home from hool and go directly to it. Now it's ominently displayed in my kitchen with own important papers stored in it.

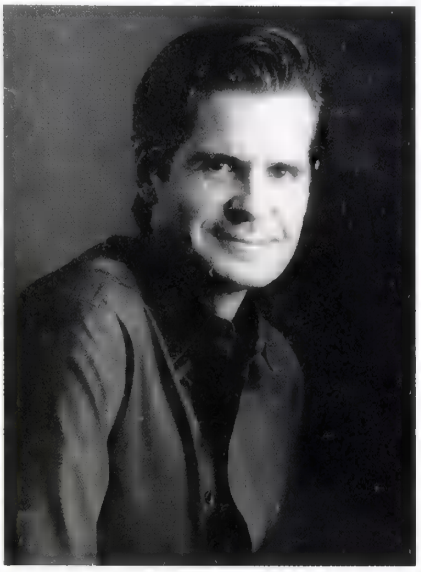
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contributors

Stephen Henderson ▸

"From the moment you step onto the ferry, you're already on vacation—the world seems left behind," says Henderson of his visit to a house on Fire Island in New York ("Fire Island Idyll," page 74). From his home base in Manhattan, Henderson writes about religion, travel, and food for such publications as *The New York Times, Town & Country,* and *The Washington Post.*





◂ Judith Nasatir

New York–based Nasatir, who writes about a Bunny Williams–decorated project in suburban Connecticut ("Sound Investment," page 84), was previously an editor at *Interior Design,* where she collaborated with Stanley Abercrombie on the book *George Nelson: The Design of Modern Design* (M.I.T. Press). Her work has appeared in *Metropolitan Home* and *The New York Times Magazine.*

Jonathan Wallen ▸

Photographer Wallen ("Fire Island Idyll," page 74) has a number of publishing projects under his belt, including *The Smithsonian Guide to Historic America* series, for which he traveled through 11 states shooting buildings and historic sites. He has also photographed the recently published book *The Architecture of Delano & Aldrich,* by Peter Pennoyer and Anne Walker (W. W. Norton). His work has appeared in *Antiques, Old-House Interiors,* and *The New York Times.*



I'm not exactly a handyman, so I smiled when I opened a letter from reader Donna Flynn of North Ma pequa, New York. "I've been told I'm lucky to have a handy husband, but the thought of being able to someone would be a dream come true," she writes. "Because my husband does all the work, I have the 'privil of being the helper. I've held up Sheetrock with my head."

That's a problem my wife would love to have. To be sure, I can hang a sconce here and there when I put mind to it, and I'm not bad at hanging pictures. But the handyman in my family has always been my fat Dewey Mayfield. In fact, within days of moving into our new house in Westchester County, New York, I happy to have my dad there, helping out. I realized a long time ago that the reason I'm not so handy is th never had to be, growing up. My dad was always there to fix things.

Letters like the one from Donna have been pouring in since I asked readers to write with decorating quest and dilemmas. In return, I've promised that we'll use some of those letters as the basis for interior makeover be published in upcoming issues. We're mulling over the letters now. Many questions have been specific—ab window treatments, mantels, or paint color—and others have been more general. Some of you have even m tioned certain designers whom you would love to see on your doorstep.

"It's great that you're willing to hear from your readers who often face problems in decorating but are likely to call in Sheila Bridges to sort it all out," writes Carol McCarty of McLean, Virginia. Well, in fact, I h asked Sheila, a wonderful interior designer and author of the decorating book *Furnishing Forward,* to help She will be among the designers we use to work with a reader on a home makeover as we turn these letters a regular column.

"The best decorating uses the sensibility of the homeowner," says Sheila. "It shouldn't be about what I w as a designer, but rather what homeowners need and want for their rooms. People tend to know what they but they can be intimidated when it comes to getting that look. They need to be encouraged."

I have my own decorating dilemmas. It's ironic that a day or so after my wife and I were discussing the n for a different coffee table in our living room, I opened this letter from Rae Lynn Farkas of Wallingford, C necticut: "I want a new coffee table that will bring my living room into this century," she writes. "We lov entertain, and the table will see more cocktails than coffee." My immediate thought was to ship her my old fee table, which is too large for its space in my living room. I purchased it after a trip to the High Point, N Carolina, furniture market. The problem, however, is that the table looked much smaller in the large showro where I spotted it than in my living room. Obviously, I should have taken along a tape measure.



Designer Sheila Bridges drops

Like many of you, Rae Lynn Farkas included photographs of her living room with letter. I'm sure we can help her with that coffee table choice, but I was struck by beauty of a blue-and-white porcelain collection in the background of her photographs many of us love to collect, and quite often our decorating questions involve just wher put everything. Storage space, judging by your letters, is a major problem out there.

But most of us, at least, do not face the enormity of the challenge that is ahead reader Traci Bye of Riverview, Florida. Traci writes that she has just purchased a ho that was foreclosed and sat vacant for two years. "Almost every room is in need of so form of help," she writes. "As one friend so lovingly pointed out, 'It's done in ea American trailer.' The master bath boasts red and green floodlights under the Jacu tub!!... PLEASE HELP!!!"

Hang in there, Traci, we're coming.

Cheers,

Mark Mayfield


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Spring **Green**

Mother Nature isn't just popping up outdoors



Photographer: Sivan Lewin
Producer: Marisa Marcantonio

Muriel hand-embroidered queen flat sheet, $200; from Haute Home by Jane Leider through Belle Maison: 336-722-8807. **2.** Lyon
le standard sham, $228 for a pair and a queen duvet; by Nancy Koltes for Nancy Koltes at Home: 212-219-2271. **3.** Green leaf
ndard sham, $295 a pair; by Nancy Stanley Waud Fine Linens: 310-273-3690. **4.** Tux Pleat duvet cover, $700; by Anichini: 800-553-
309. **5.** Fern standard sham, $180 a pair; by D. Porthault: 212-688-1660. **6.** Scalloped hemstitched pillow sham, $35; by Garnet Hill:
00-622-6216. **7.** Senate Stripe European sham in rye, $160; by Archipelago: www.archipelagoinc.com. **8.** Arden Leaf printed sham, $65
pair; by Thomas O'Brien for Marshall Field's: 800-634-3537. **9.** Silk taffeta pillow in May plaid, $245; by Ann Gish: 805-498-4447.
0. Embroidered-hem green pillowcase, $58 a pair; from Pine Cone Hill: 413-496-9700.

Lovely Linens

The season's new bedding choices are fresh as an April breeze



1. Red-and-white ticking stripe standard sham, $65; by Basiques: 212-414-1783. **2.** Essentials Bicolore standard sham, $238 a pair; by Fret 800-353-73[illegible] pillowcase with red star and dot motif, $295 a pair; by Nancy Stanley Waud Fine Linens: 310-273-3690. **4.** Cherr Blossom perc[illegible] $35; by Garnet Hill: 800-622-6216. **5.** Cannes European sham in blue, $90; by the White House: 888-94 7528. **6.** Piccola [illegible] low sham, $200; by Pratesi: 212-288-2315. **7.** Gingham pillowcase in red, $58 a pair; by Dans Nos Mais available through Nan[illegible] Home: 212-219-2271. **8.** Regatta boudoir sham, $50; by Matouk available at Gracious Home: 800-338- 7809. **9.** Striped pillow sh[illegible] by Tommy Hilfiger: 800-237-0658. **10.** Square pillow with grosgrain ribbon, $60; by Nautica: 877-628 8422. **11.** White pillowcase [illegible] in embroidery, $150 a pair; by Nancy Stanley Waud Fine Linens: 310-273-3690.


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Sweet **Notions**

A little gift for the hostess is always nice



1. Givenchy pleated linen fingertip towel, $24; from Haute Home by Jane Leider through Belle Maison: 336-722-8807. **2.** Blue paisley cocktail napkins, $22; by C. Porthault: 212-688-1660. **3.** Cocktail napkin in slate blue, $20 for six; by Nancy Stanley Waud Fine Linens: 310-273-3690. **4.** Bugs cocktail napkin, $50 for four; from Archipelago: www.archipelagoinc.com. **5.** Vineyard place mat, $60 (includes a napkin); by Old World Linens: 203-461-8260. **6.** Frog guest towel, $26; by Majolique: 800-268-5015. **7.** Flora place mat, $60 (includes a napkin); by Old World Linens: 203-461-8260. **8.** Green-apple napkin with champagne picot edge, $30; by Daisy Hill: 502-339-9300. **9.** Celadon linen cocktail napkins, $32 for four; by Daisy Hill: 502-339-9300. **10.** Dragonfly sachet, $10; by Lily Juliet available at E.A.T. Gifts: 212-861-2544. **11.** Plaid cocktail napkins, $40 for six; by ABH Designs through Pomegranate: 212-288-4409.



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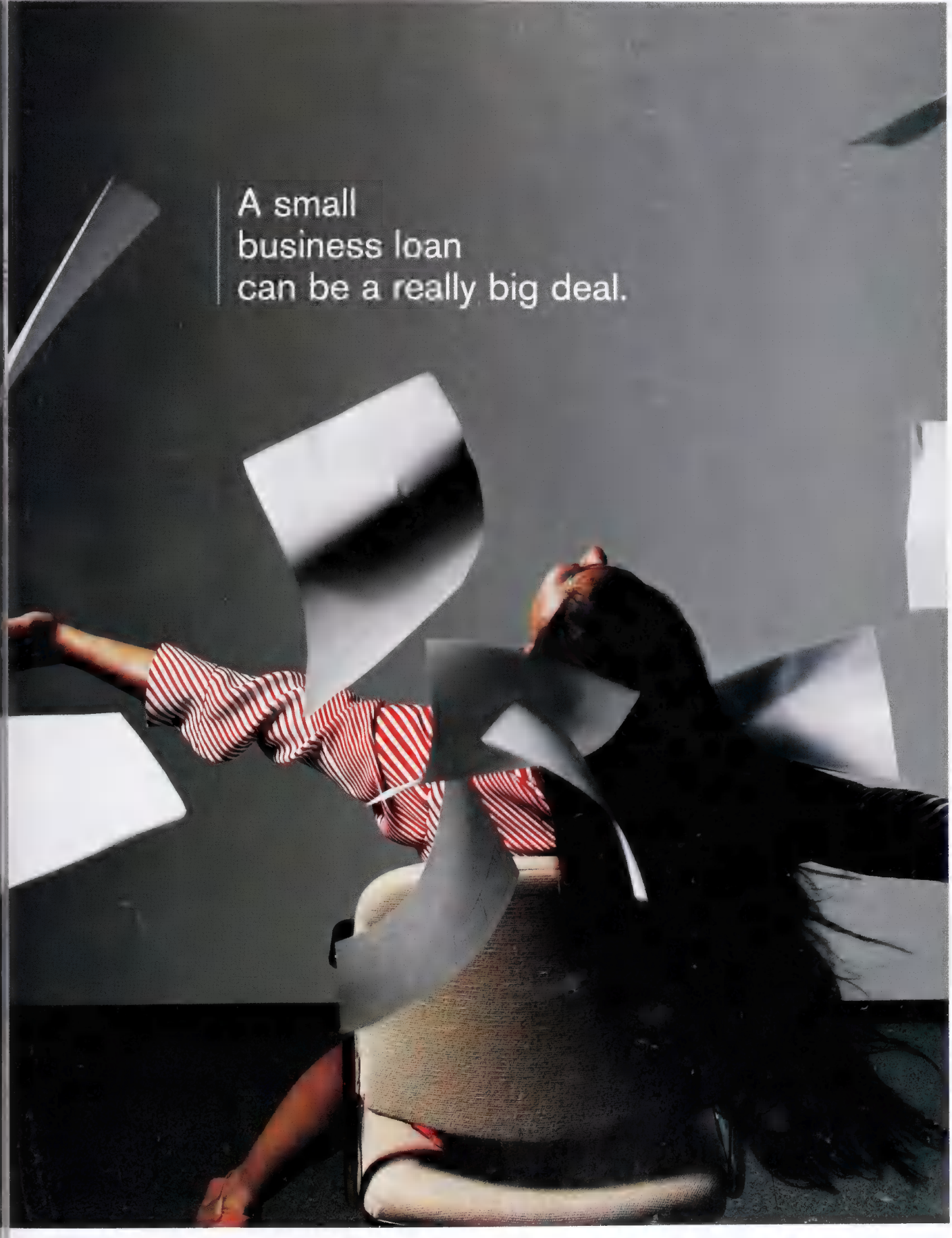
Birds of **Paradise**

This flock of prints make a wing chair soar



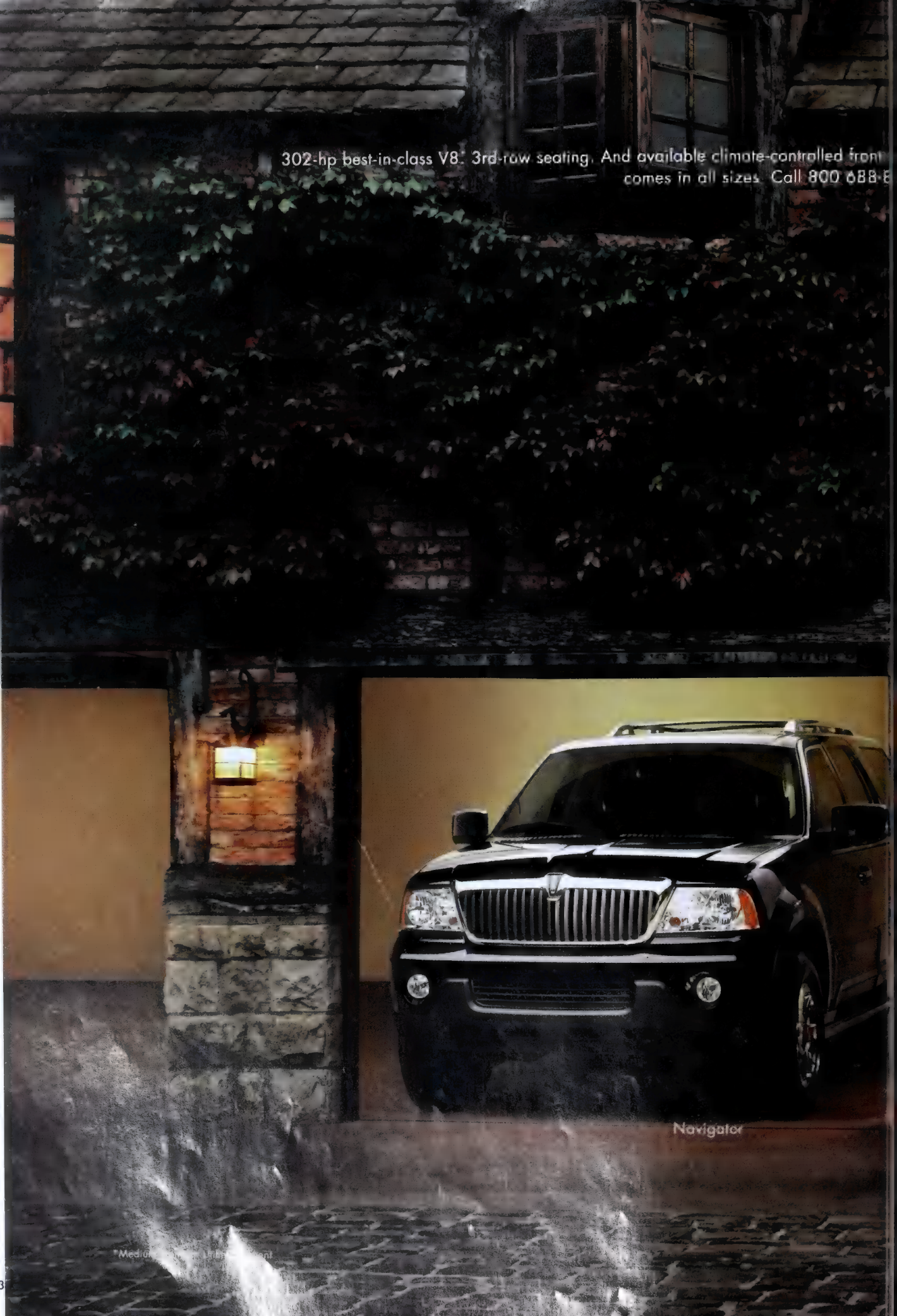
Producers: Carolyn Sollis and Elaine Wrightman
Photographer: Lendon Flanagan

1. Irish Coast wing chair by [illegible] covered in Hazelton House's Brighton #106033 from Travers. **2.** Lee Behren's Katmandu #L67455 from Decorators Walk. **3.** [illegible] 9500-210 from Brunschwig & Fils. **4.** Grimaldi #7488-1 by Lorenzo Rubelli from Bergamo. **5.** Strawberry Thief #6792-001 from Sanderson. **6.** Sabin les Perroquets #2193-15 by Charles Burger from Quadrille. **7.** Balimo #254/54 by Houlès. Damira #432037 wood frames in [illegible] from Larson-Juhl's Craig Ponzio Custom Frame Collection. Self-bound sisal rug from Pottery Barn. Background painted in Farrow & Ball [illegible] worth Blue #89. All custom slipcovers by Carl Dellatore of D&F Workroom.



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1. Reese wing chair in Mitchell Gold covered in White Dove #4 by Victoria Hagan Home. 2 & 3. Serenata in eggshell #79417.01/009 from Brunschwig & Fils. 4. Birds of a Feather in butter #51273.01 from Brunschwig & Fils. 5. Pavillon de Bidaine #1286-01 by Manuel Canovas thr Cowtan & Tout. 6. George Handberg through Country Swedish. 7. Eldon #2002176-319 hand-blocked document print from Lee Jofa. Coule Provence #360771 frames in dark brown from Larson-Juhl's Craig Ponzio Custom Frame Collection. Diamond sisal rug from Victor Henschel Floors. Background painted in Farrow & Ball's Ciara Yellow #73.



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1. Spencer wing c… & Fletcher covered in Birds of Paradise #1048057 in mos… from Greeff, both through F. Schumacher.
2. Fabric #P3378-59… 3. Birds of a Feather #16362-5 from Scalamandré. 4. Kanchou Print #79570-436 from Brunschwig & Fi…
5. Handpainted faille #C… …rnay from Todd Alexander Romano. 6. Guilin print #79441.01/405 from Brunschwig & Fils.
7. Paradiso #5445/01 by … …from Hinson & Co. Taichang frames #355094 in …tural-colored mock bamboo from Larson-Juhl's Craig Ponzio Custom Frame C… …a grass rug from ABC Carpet & Home. Background painted in Farrow & Ball's Arsenic #214.


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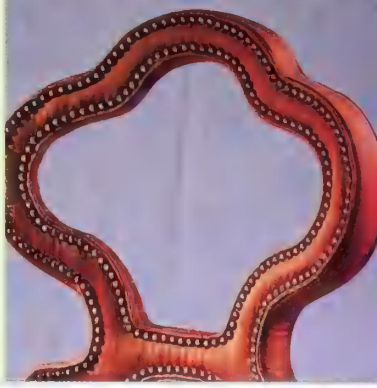
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Welcome To



Chair-ity

House Beautiful asked designers from our top 100 list to create chair designs for our -ity" auction to benefit the Children's Action Network (CAN), one of the most ntial children's charities in the nation, they responded with the generosity and style dustry is known for. Our talented participants include a wide range of design leaders, Albert Hadley and Sally Sirkin Lewis to Mario Buatta and Kathryn Ireland.

ere deeply moved by their response. After all, designing a chair is no easy task. "A is a very difficult object," Le Corbusier once remarked. "A skyscraper is almost easier. s why Chippendale is famous." But our talented team came up with wonderfully ve seats of wisdom—and wit. These chairs are so glorious, so chair-ismatic, we n't resist putting them on display!

o, half of the chairs will be displayed in New York, first at Madison Avenue's exclusive l stores for one week (including Baccarat, Daum, Lalique, Steuben, and Swarovski), at the Decorating & Design Building (D & D). The other half will be exhibited in Los es, at the Pacific Design Center (PDC), in conjunction with West Week (see event s on the back of this section).

hould you happen to fall in love with one or more of these very special chairs, taking one is easy: they're all available for sale by silent auction, with all proceeds to be donated to CAN.

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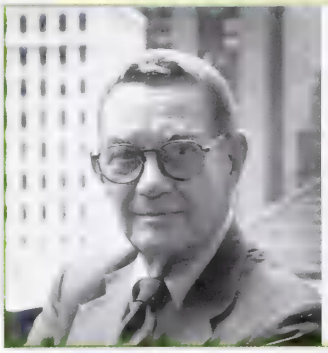


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Chair: **Albert Hadley, Inc.**
Custom Order

Fabric: **Hinson & Company**
Althorp Silk Taffeta

Upholstery: **A Schneller Sons**

Chair Photographed by:
Carter L. Berg

"This facsimile of a charming late-18th-century English armchair looks forever young."





"The pinnacle of fashion and the finale of eve
show, the wedding dress inspired this mergi
of Madison Avenue fashion and furniture."

Chair Coordinators:
Erica Gismegian & Kate Dawe

Fabrication of Chair Costume:
Rita Motta

Upholstery:
LeJeune Upholstery



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Chair: Atelier Branca

Fabric: F. Schumacher & Co.
Northport in Red by Grammercy

Chair Photographed by:
Alan Shortall

"Another classic with a twist: A ticking seat brings comfort and zip to one of the oldest chair designs in history."



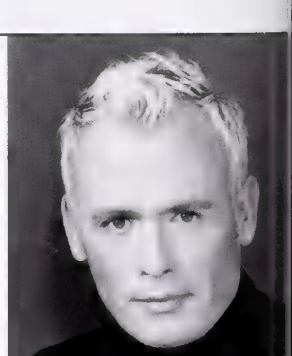


"There is nothing like a simple chair—they are S sharp! This non-fussy design was inspired by the la David Hicks and the late Billy Baldwin, with a das of Albert Hadley mixed in."

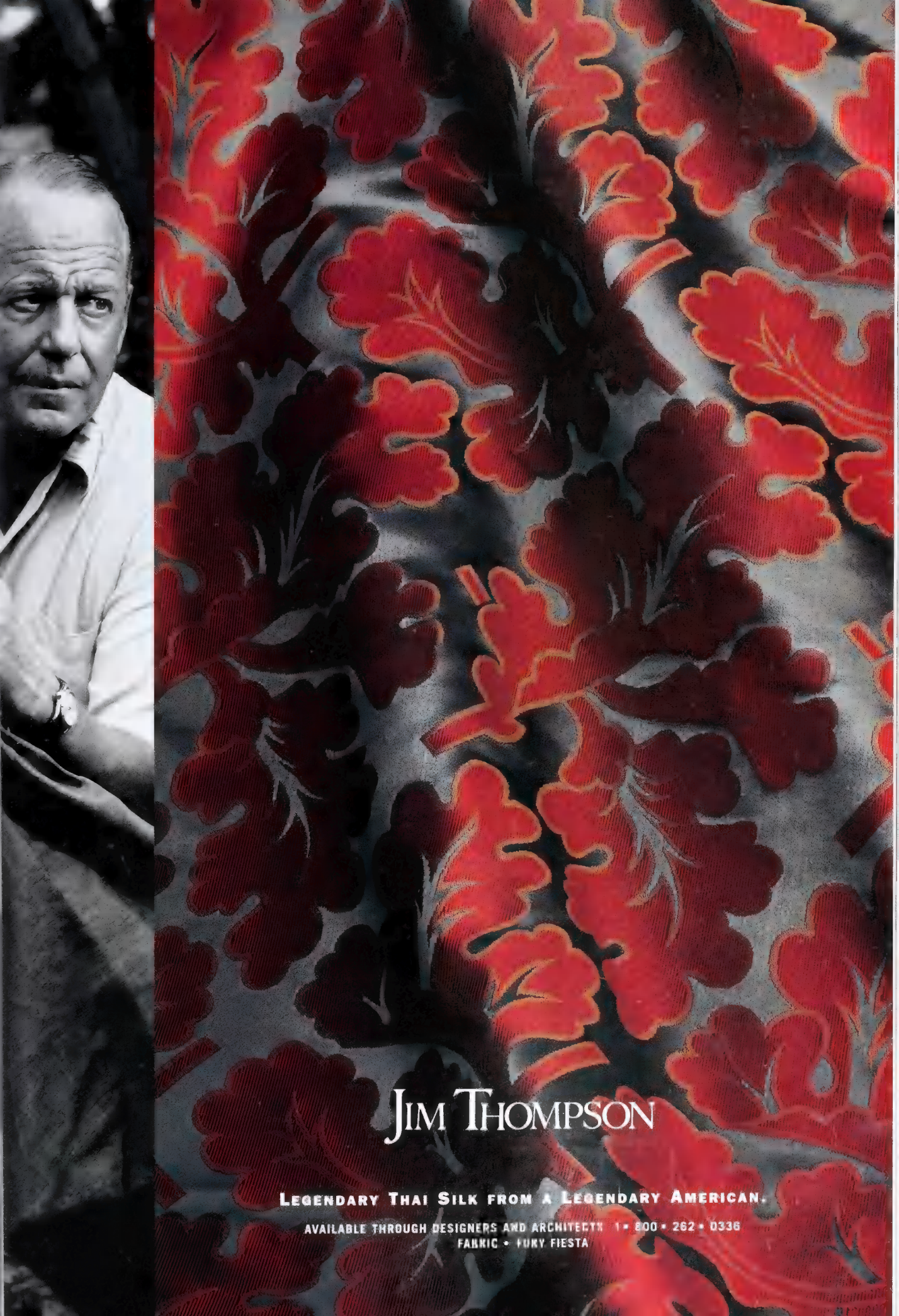
Chair: Barclay Fryery, LTD
"Go Giraffe" Barclay Chair

Fabric: Christopher Hyland, Inc.

Upholstery:
Ralph Domingez
Poughkeepsie, NY



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Fabric: **Bergamo**
J. Lambeth Showroom
Washington, D.C.



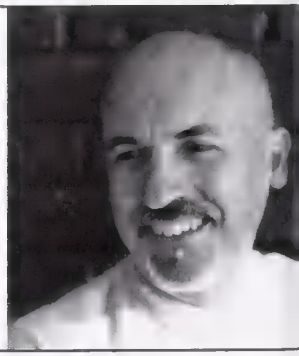
"With its feet firmly planted in the past and the future, this versatile all-purpose chair is easily integrated with a multitude of styles, functions and formalities."



"The 'LK' is my tribute to Lenny Kravitz sense of style. It's rock 'n' roll and fashio reduced to a clear shape."

Chair: **Plexi-Craft** for
Benjamin Noriega-Ortiz, LLC

Photography:
Michael Grimm



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Chair: **Cameron Collection**

Fabric: **Dedar**
Baccarat, in Muscio; available through Jerry Pair Associates New York City, Atlanta, and Florida

Chair Photographed by:
Carter L. Berg



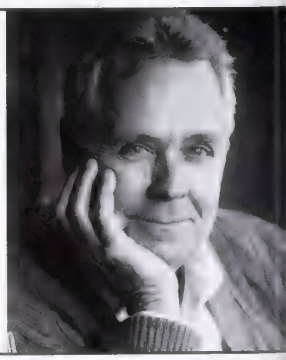
"Leafy fabric updates an old Victorian style and pulls it through the looking glass into the 21st century."



"An antique lyre-back armchair gets Gustavian look, thanks to a painted finis and a striped cushion."

Fabric: **Scalamandré**

Chair Painted by:
Carol Hollingsworth



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Chair and Upholstery:
Gary Buxbaum Co. Ltd.

Fabric:
Rogers & Goffigon Ltd.
Summerplace/Canyon

Chair Photographed by:
Carter L. Berg



The Squish Chair, from my Total
iving Collection, recalls a luxurious
uvet wrapped lazily across your sofa."



"The clean, crisp colors of an American summer spent by the sea inspired our traditional wing chair."

Fabric: **Lee Jofa**
Cape Lookout
Weave and
Red Linford Linen

Chair Photographed
by: **Carter L. Berg**



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Paint:
Benjamin Moore

Fabric:
Jim Thompson

Chair & Headshot
Photographed by:
Carter L. Berg



"This seat was inspired by the work of those mid-20th-century French American designers who were looking for a clean, simple style. The lines are cl contemporary, yet the chair could very well complement virtually any style of ro



"As a giant butterfly floats above moiré stripe the graphic traditional shape of this Bak chair gets a contemporary burst of spring."

Chair: Baker

Decorative Painting:
Alpha Workshops

Chair Photographed by:
Carter L. Berg



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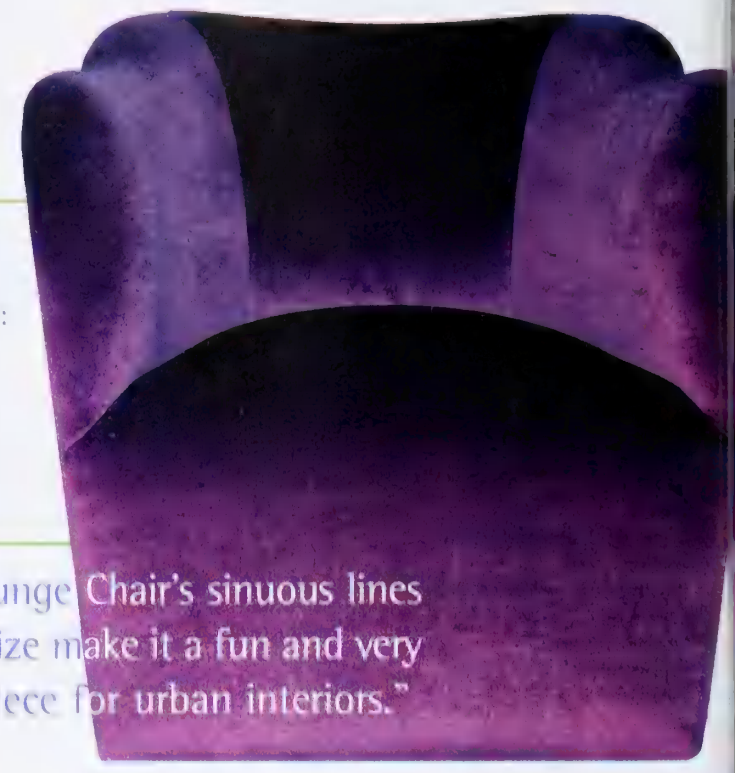
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Assistance in prototyping and production of this chair: Raul Aguilar, Miguel Martinez, Susan Gorowitz, and Paula Lang of J. Robert Scott



"The Wave Lounge Chair's sinuous lines and compact size make it a fun and very comfortable piece for urban interiors."



"Classic...Modern...Architectural...Timeless

Chair:
Jackson Siegel Aaron Design Associates

Chair Photographed by:
Carter L. Berg



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Fabric:
Chelsea Editions

Decorative Painting:
Fitzkaplan

Chair & Upholstery:
Simons Upholstery

Chair Photographed by:
Carter L. Berg



beautiful hand-embroidered panel breaks out of its traditional niche with snappy and vibrant mid-century twist."



"A 200-year-old style—the classic fauteuil—is hip for today's eclectic environments, with a soft white finish and *très courant* 'Maize' leather." "

Chair: Cunyngham
Designed by
Joseph Paul Davis
for Niermann Weeks

Chair and Leather through:
Niermann Weeks



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Fabric: **Kathryn M. Ireland**
Chair Trim: **Cowtan & Tout**
Pillow Fringe: **Osborne & Little** Liberty
Decorative Painting: **Rueven Painting**
Upholstery: **Custom Craft Upholstery**
Chair & Headshot Photographed by:
Carter L. Berg

"As comfortable in a bedroom or bath as it is in a kitchen or by a fireside, this design is taken from the classic button-back chairs of the early 19th century."



"She sits on seashells by the seashore

Decorative Art:
Christa's South Antiques & Seashells

Upholstery and Frame:
Dicembrino Upholstery



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Chair: **La-Z-Boy Furniture Co.**

Fabric: **Sister Parish Design**
Sunswick Blue

Upholstery: **Milillo Interiors**

Chair Photographed by:
Carter L. Berg



"A cheerful, cozy print fabric makes an oversized recliner look downright pretty."



"This '440' chair combines t
silhouette of a 19th-century gami
chair with the sinuous curves of pos
WWII French design."

Chair:
Dennis Miller Associates

Fabric:
Nancy Corzine
Ultima/Tobacco

Chair Photographed by: **Carter L. Berg**



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Fabric and Trim:
F. Schumacher & Co.

Refinishing and Lacquering:
Decorative Custom Craft Upholsterers



"It's all about the mix—a Chinese Chippendale-style chair updated with black lacquer and poppy contrasting colors for a contemporary feel."



"My comfortable take on the Victorian split-back chair wor anywhere: in the bedroom, the living room, the library, children's room. It's a great host or hostess chair—not too bi so you won't sink into it, and you can get out of it in a hurry

Chair:
Mario Buatta Chair

Chair Photographed by:
Carter L. Berg



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Decorative Shell Work:
Kim Gordan

Fabric:
Silk Trading Company

Photography:
Jessica Shokrian



"Why create a chair you can buy anywhere? This pretty, fantasy seat has the lightness of Giacometti and the wonderfully nutty quality of Tony Duquette."



"I designed this to represent chairs that were found on the glamorous ocean liners of the 1930s."

Chair:
Stark Fine Furniture

Fabric:
Old World Weavers

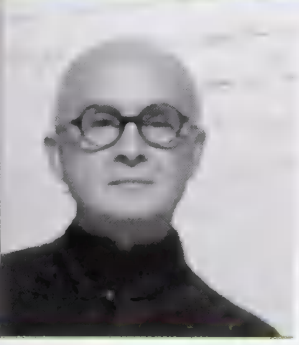
Chair & Headshot
Photographed by:
Carter L. Berg



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"Simplicity, expressive contemporary lines, and leather upholstery give this chair its character. It fits perfectly by the fireplace, in a woodsy winter cabin—or in a sleek New York interior."



Toscana Lounge Chair and Ottoman:
McGuire & Co.

Leather: **Edelman Leather**





"We wanted to give plastic an old-world charm—so we affixed a photo-repro of damask fabric to the back of a Lucite chair!"

Chair: **Vintage-Les Prismatiques**

Fabric: **Christopher Hyland**
Patricia

Photos: **David Diesen**

Design Assistant: **Rogelio Garcia**
for **Pierce Allen Inc.**



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Chair: **Paul Orben, Ralph Frengel, and Devlin Hamilton** of **The Hill Group** Vero Beach, FL.

Fabrics: **Colefax & Fowler through Cowtan & Tout**
Bill Nessen Showroom
Dania Beach, FL & Atlanta, GA

Cushions: **E. J. Schrader** West Palm Beach, FL



"Designed to work outdoors as well as in, this neoclassically inspired teak cha complements both traditional and contemporary settings."



"With a slipcover of 21st-century translucent fabri and silver and copper bullion fringe, this chair dressed for a party."

Chair: **Tucker Robbins**
Czech Cubist Design c. 1930

Fabrics and Trim: **Donghia**

Slipcover Design: **Stephanie Stokes**



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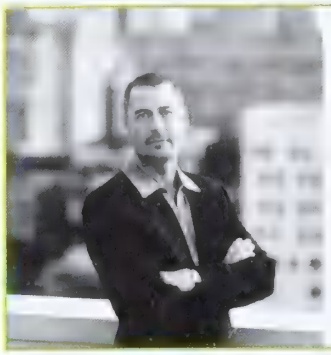
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Chair:
Bill Sofield for
Baker Furniture

Chair Photographed
by: **Carter L. Berg**



"The Salon Chair recalls French designs of the 1920s and 1930s."



"The fantasy of sitting on t
beautiful beaches of Nantucket wi
my granddaughter was my inspiratio

Chair: **The Nantucket Beach Chair Company**

Shell Fabrications for Chairs: **Boyd Reath**

Chair Slings: **Madison Upholsterers**

Fabric: **Colefax & Fowler**
available through Cowtan & Tout

Chair Photographed by: **Carter L. Berg**



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Antique Chair donated by:
Deborah Antar

Embroidery: **Casa del Bianco, Inc.**

Fabric: **F. Schumacher & Co.**
Decorator's Walk - View of Paris
and Greeff - Indochine

Custom Upholstery: **I. Z. Furman**

Chair & Headshot Photographed by:
Carter L. Berg



"J'adore Paris—and whether you're *haute couture* or *bon marche*, you'll adore this chair, too!"



"I was attracted to this 'Butterfly Chai
by its whimsical shape and name, the
added an amusing butterfly print an
ribbon ties to complete the look."

Chair: **McGuire & Co.**
Butterfly Chair

Seatpad Fabric: **Osborne & Little**
Wessex Collection

Grossgrain Ribbon Ties:
Norcombe Hill Hyman Hendler

Chair Photographed by:
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Chair: **Victoria Hagan Home**
James Chair available at
Holly Hunt

Fabric: **White Dove**
Indigo

Chair Photographed by:
Carter L. Berg



"My James Chair is all about comfort, security and calm in a world which all too often seems anything but."

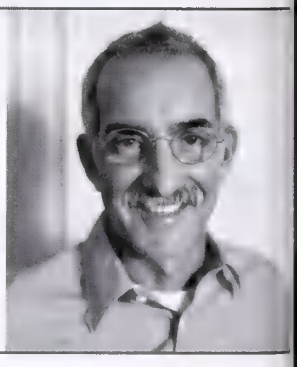


"For a taste of horse and hound, her
a chair with the thrill of the chase

Chair:
Waldo's Designs

Fabric:
Polo Ralph Lauren

Chair & Headshot
Photographed by:
Carter L. Berg

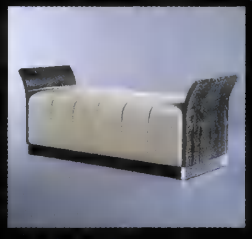


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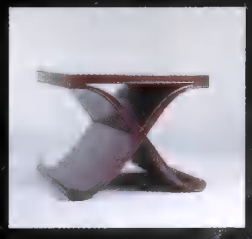
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LOS ANGELES









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Working with a Designer:

Whether you've worked with a designer before or you don't know the first thing about seeking decorating help, the place to start is at one of the country's prestigious design centers: the D&D Building in New York and the PDC in Los Angeles. Whatever your level of experience, the design centers can help you hire the right design professional for your home or office, offering education and advice as to appropriate fee structures and reasonable expectations. Best of all, this invaluable service is complimentary!

Who Are the Designers:

Both design centers screen design professionals thoroughly. The D&D Building and PDC also check to see that the designers they represent consistently offer the highest degree of integrity along with the highest level of creativity and expertise. What's more, the designer referral group offers a wide array of services to accommodate all types of project styles and budgets.

Where to Begin at the D&D Building:

At the D&D Building, Design Professionals, LLC provides a complimentary referral service that assists clients in choosing the right designer for their needs. After a careful assessment of the project's requirements, clients are invited to review the portfolios of three designers that best suit their project, taste, and lifestyle. Then, meetings are arranged for them with each designer. At that point, the ideal designer match can be made. Design Professionals, LLC also provides a unique "insider" buying service that allows discriminating consumers who aren't working with an interior designer to purchase a limited number of items available to-the-trade only. By offering these services, Design Professionals, LLC lets consumers in on some of the magic of the design world—and gives them a taste of how helpful and rewarding it can be to hire a design professional.

Where to Begin at the PDC:

The process starts when the client fills out a project questionnaire. Once that step is completed, the client can view the different portfolios on file, choosing from among 25 talented designers to interview. The client then three design professionals and arranges to meet wit of them in person. Each designer will meet v prospective client free of charge, to show their portfo discuss the parameters of the design job. As anyone previously availed themselves of this complimentary service will attest, this process is the most discre efficient way to hire a professional designer.

You'll have many opportunities to view these stunning Cha creations in person—and to possibly take one home with y

To attend any of the following events, or for more informa please call (212) 903-5123.

New York

Visit Madison Avenue's sparkling Crystal District stores—Bacca Daum, Lalique, Steuben, and Swarovski—to see a selection of Coast creations. (All stores located between 58th and 64th Stree

March 3–8	Chair-ity Display in all five crystal st
March 4	Kickoff celebration at stores 6:30–8:3

The Chair-ity Display continues at the D&D Building, culm in a closing reception, silent and live auctions:

D&D Building: 979 Third Avenue, (212) 759-5408

March 10–12	Chair-ity Display
March 12	Closing Celebration and Auctions, 6-

Los Angeles

On the West Coast, visit the chairs on display at the Pacific Center (PDC) and join the Los Angeles closing event and au

Pacific Design Center: 8687 Melrose Avenue, L.A., (310) 36

March 19–26	Chair-ity Display
March 26	Closing Celebration and Silent Auction,

A special selection of one-of-a-kind celebrity chairs inspir Anjelica Huston, Melanie Griffith, and Henry Winkler will their debut at the PDC!

CHILDREN'S ACTION NETWORK
D&D Decoration & Design Building
PacificDesignCenter
MADISON AV BUSINESS IMPROVEMENT
Baker
LA-Z-BOY
Pindler & Pindl

Highlights

ext Wave of Designers

October 7, 2002 House Beautiful unveiled
ms designed by Next Wave of Designers
ia Domenech, Eric Prokesh, Michael & Alex
czynski, Joseph Riccio, Stephen Saint-Onge
l Jacqueline Segura. The exclusive exhibition,
el discussion, cocktail reception and silent
tion was held at Sotheby's in New York
to benefit Alpha Workshops. Over 400
sts attended.

nly in House Beautiful



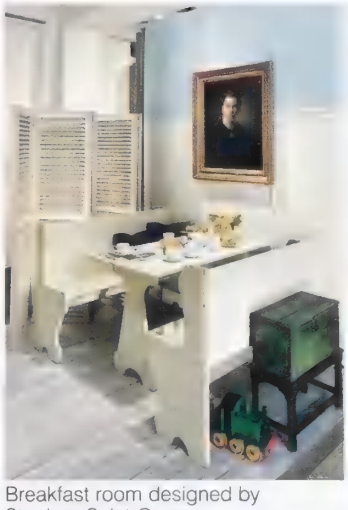
droom designed by Jacqueline Segura



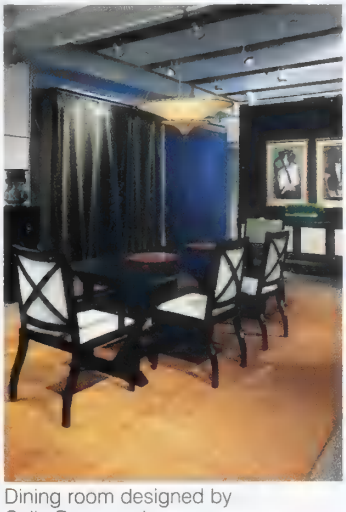
ng room designed by
hael and Alexandra Misczynski



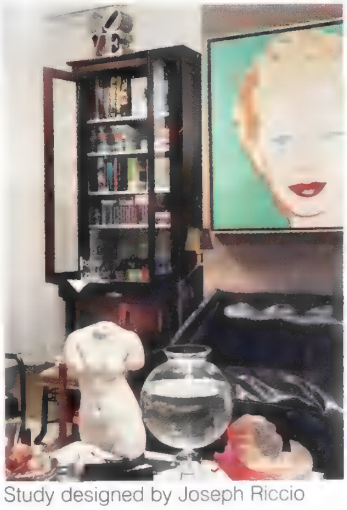
ng room designed by Eric Prokesh



Breakfast room designed by
Stephen Saint-Onge



Dining room designed by
Celia Domenech



Study designed by Joseph Riccio

ges: Frank Ritter Photography

advertising

Highlights

Madison Avenue Celebrates Crystal Month!

There could be no more dazzling New York showcase for the splendid "Chair-ity"designs than Madison Avenue's elegant Crystal District (see page 40). Within a space of six city blocks shoppers can experience all that the world's finest crystal artisans have to offer. Baccarat...Daum...Lalique...Steuben... Swarovski... together, these stores are like wings of a prestigious museum, where the captivating treasures on display are available for sale! In a stroke of synchronicity, March happens to be Crystal Month, a perfect opportunity to toast all the wonderful ways that crystal enhances stylish living.

It's clear that crystal is no longer limited to formal entertaining and important celebrations. In fact, crystal plays an important role in our lives well beyond champagne flutes and festive centerpieces. Crystal can keep us organized (paperweights), impart delightful fragrance (perfume bottles and atomizers), and illuminate rooms in a magical way (chandeliers and candlesticks). And although not strictly functional, decorative crystal objects and sculptures exalt the spirit, capturing and revealing the many facets of the artistic imagination. As "Chair-ity" proves, that's what great design does.

Please join the following Crystal Month celebrations featuring evening receptions and fascinating presentations:

March 19 Baccarat
625 Madison Avenue, 212-826-4100
Presentation: Heighten Your Everyday Living and Entertain with Sophisticated Creativity

March 20 Steuben
667 Madison Avenue, 1-800-424-4240
Speaker: Reid Dunavent, Doyle Galleries, discussing how crystal is made and what collectors need to know when making purchasing decisions.

March 24 Daum
694 Madison Avenue, 212-355-2060
Speaker: Marissa Marcantonio, House Beautiful Style Editor, on How Decorative Crystal Can Enhance Your Interiors

March 26 Lalique
712 Madison Avenue
For complete details, please call 212-355-6550.

March 31 Swarovski, 212-308-1710
625 Madison Avenue
Speaker: David Allen Sibley, author of *The Sibley Guide to Birds* and *The Sibley Guide to Bird Life and Behavior*.

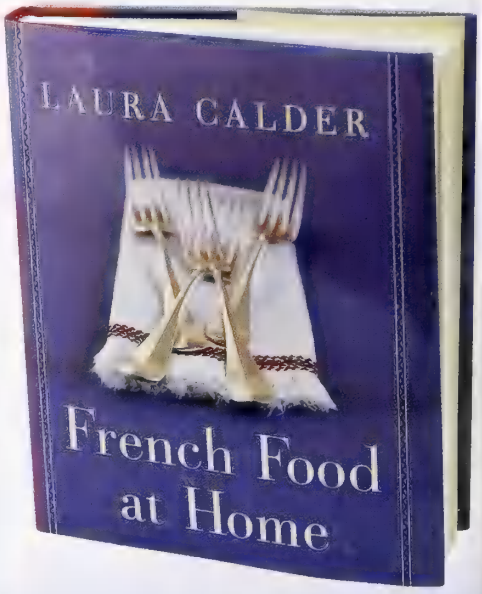
For more information, contact the Madison Avenue Business Improvement District (BID) at 212-861-2055.

Good Enough to **Eat**

This spring's crop of new cookbooks is ripe for the picking



This view: A recipe for champ—mashed potatoes made with scallions—is included in *The New Irish Table*. Right and below: Laura Calder's *French Food at Home* takes a straightforward approach to Gallic cuisine. A stack of blueberry pancakes beckons from *The Cape Cod Table*.





Writer and Producer: Mario López-Cordero

World Beat

The phrase "Irish cuisine" usually conjures images of stringy mutton and boiled cabbage, but *The New Irish Table* (Chronicle, $25) is out to debunk that notion. Instead, author Margaret Johnson champions the renaissance of Ireland's cuisine, including recipes for smoked haddock and bacon salad, and Guinness soufflé. If *poulet aux vinaigre* or *tarte Tatin* are daunting to you, then crack open Laura Calder's *French Food at Home* (Morrow, $29.95). Calder is straightforward in both her approach—"Almost anything spread on pastry and baked will taste good"—and instructions, highlighting what makes French cooking so appealing in the first place: "You can make a world of dishes with just a few accessible ingredients." While on a date with her future husband in 1963, Lora Brody visited Provincetown and was immediately smitten with Cape Cod's beauty. After spending countless summers in rented cottages in the region's hamlets, she gathered plenty of fodder for *The Cape Cod Table* ($35, Chronicle), which ranges in scope from clam fritters to chocolate-covered potato chips. >



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Prime Ingredients

When Chantal Coady, chocolatier and author of *Real Chocolate* (Rizzoli, $20; above), likens the cultivation of the cacao bean to the invention of the wheel, she's not just being hyperbolic. Coady is as obsessive about cacao as Alice Waters is about vegetables. Among chocolate's benefits: it can function as an antidepressant, diminish chances of a stroke, and aid with weight loss. While some of her recipes sound as outlandish as these health claims—chocolate deviled kidneys, anyone?—Coady knows her craft. She lists three recipes for ganache, for instance, including one made with water instead of cream and a vegan option made with tea. In *Truly Madly Pasta* ($30, Rizzoli; above), Italian food consultant Ursula Ferrigno turns flour, eggs, and water into magic: cannelloni with fava beans and ricotta, linguini with clams and turnip greens, spaghetti carbonara made with saffron and prosciutto. Laura Werlin's *The All American Cheese and Wine Book* ($38, Stewart, Tabori & Chang; below) is an exhaustive reference guide to the world's most successful food partnership. Werlin devotes chapters to the importance of aroma and color, profiles top American wineries and dairies, and throws in recipes for mouthwatering dishes such as black-bottomed coconut cupcakes made with goat cheese. >





Breezy and Easy

Garden Parties (Potter, $28), by Suzy Bales, is a primer for outdoor entertaining, with simple table-setting ideas—she serves hors d'oeuvres in flowerpots—and recipes for fuss-free food, like this refreshing iced tea:



Iced Tea with Orange Juice and Pineapple Sage

½ c. English Breakfast tea leaves
1 qt. fresh-squeezed orange juice
2 oranges, sliced thin
6 6-inch sprigs of pineapple sage

In a large saucepan, bring a quart of cold water to a boil. Remove from heat and immediately stir in tea leaves. Allow to steep for 5 minutes and strain into a large pitcher containing 1 quart of cold water. Refrigerate until ready to use. Add the orange juice to the chilled tea, stir, and serve in ice-filled glasses. Garnish each glass with an orange slice and a stem of pineapple sage.



ometimes it seems your seasonal allergies want to make you miserable
s many ways as they can. That's when you need the multi-symptom
ef of Allegra. Allegra is specifically designed to block the histamine that
gers allergic responses like runny nose, itchy eyes and scratchy throat.
ich may be one reason it's the number one prescription antihistamine.
gra is for people 12 and older. Side effects are low and may include
adache, cold or back pain. Talk to your doctor about Allegra.

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se see additional important information on next page.



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[illegible] Summary of Prescribing Information [illegible] of November 2000

ALLEGRA®

(fexofenadine hydrochloride)

Capsules and Tablets

INDICATIONS AND USAGE

Seasonal Allergic Rhinitis

ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

Chronic Idiopathic Urticaria

ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals.

CONTRAINDICATIONS

ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS

Drug Interaction with Erythromycin and Ketoconazole

Fexofenadine hydrochloride has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg [illegible] [illegible]ly under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT_c interval [illegible] observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized [illegible] the following table:

Effects [illegible] steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times [illegible] recommended twice daily dose) in normal volunteers (n=24)

Concomitant Drug	C_{maxSS} *(Peak plasma concentration)*	$AUC_{ss(0-12h)}$ *(Extent of systemic exposure)*
Erythromycin (500 mg every [illegible] hrs)	+82%	+109%
Ketoconazole (400 mg [illegible] daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro, in situ,* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

Drug Interactions with Antacids

Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and C_{max} by 43%. ALLEGRA should not [illegible] taken closely in time with aluminum and magnesium containing antacids.

Carcinogenesis, Mutagenesis, Impairment of Fertility

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride [illegible] assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs. time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine (which [illegible] to fexofenadine exposures that [illegible] respectively approximately [illegible] and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

In rat fertility studies, dose-related reductions [illegible] implants and increases in postimplantation losses were observed at [illegible] oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults).

Pregnancy

Teratogenic Effects: Category C. There [illegible] no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to [illegible] mg/kg (which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults).

There are no adequate and well controlled studies in pregnant [illegible]. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately [illegible] times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs).

Nursing Mothe[illegible]

There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use

The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients [illegible] doses equal to or higher than the recommended doses.

The safety of ALLEGRA tablets at [illegible] dose of 30 [illegible] twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients [illegible] to 11 years of [illegible] [illegible] based on cross-study comparison of the pharmacokinetics of ALLEGRA [illegible] adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal [illegible] or higher than the recommended dose.

The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 y[illegible] of age was demonstrated [illegible] [illegible] trial (n=411) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom [illegible] compared [illegible] placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacok[illegible] comparisons in adults and children. The effectiveness [illegible] ALLEG[illegible] for the treatment of chronic idiopathic urticaria in patients 6 [illegible] 11 years of age is based on [illegible] extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the [illegible] the disease course, pathophysiology and the drug's [illegible] [illegible]bstantially similar in children to that of adult patients.

The safety and effectiveness of ALLE[illegible] patients under [illegible] years of age have not been estab[illegible]

Geriatric Use

Clinical studies of ALLEGRA tablets [illegible] [illegible]clude sufficient numbers of subjects aged 6[illegible] determine whether this population responds diffe[illegible] [illegible]. Other reported clinical experience has [illegible] in responses between the geriatric [illegible] yo[illegible] known to be substantially excreted by th[illegible] toxic reactions to this drug may be greater [illegible] renal function. Because elderly patients [illegible] decreased renal function, [illegible] should be ta[illegible] and may be useful to monitor renal func[illegible] PHARMACOLOGY).

ADVERSE REACTIONS

Seasonal Allergic Rhinitis

Adults. In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of [illegible] mg to 240 mg twice daily, adverse events [illegible] similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that [illegible] reported by greater than 1% of patients who received [illegible] recommended daily dose of fexofenadine hydrochloride (60 mg capsules twice daily), and that were [illegible] common with fexofenadine hydrochloride than placebo, are listed in Table 1.

In a placebo-controlled clinical study in the United States, which included 570 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 or 180 mg once daily, adverse events [illegible] similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and [illegible] similar across subgroups defined by age, gender, and race.

Table 1

Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States

Twice daily dosing with fexofenadine capsules [illegible] rates of greater than 1%

Adverse experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%

Adverse experience	*Fexofenadine 180 mg once daily (n=283)*	*Placebo (n=293)*
Headache	10.6%	7.5%
Upper Respiratory Tract Infection	3.2%	3.1%
Back Pain	2.8%	1.4%

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Pediatric. Table [illegible] lists adverse experiences in patients aged 6 to 11 years of [illegible] which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at [illegible] dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that [illegible] [illegible] common with fexofenadine hydrochloride than placebo.

Table [illegible]

Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 [illegible] 11 in the United States and Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 30 mg twice daily (n=209)*	*Placebo (n=229)*
Headache	7.2%	6.6%
Accidental Injury	2.9%	1.3%
Coughing	3.8%	1.3%
Fever	2.4%	0.9%
Pain	2.4%	0.4%
Otitis Media	2.4%	0.0%
Upper Respiratory Tract Infection	4.3%	1.7%

Chronic Idiopathic Urticaria

Adverse events reported by patients 12 years of [illegible] and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of [illegible] and older receiving fexofenadine hydrochloride tablets [illegible] doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table [illegible] lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily [illegible] controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age [illegible] based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

Table 3

Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies [illegible] the United States [illegible] Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 60 mg twice daily (n=186)*	*Placebo (n=178)*
Back Pain	2.2%	1.1%
Sinusitis	2.2%	1.1%
Dizziness	2.2%	0.6%
Drowsiness	2.2%	0.0%

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include insomnia, nervousness, and sleep disorders [illegible] paroniria. In [illegible] cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such [illegible] angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

OVERDOSAGE

Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level), and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) [illegible] 240 mg once daily for 1 year (234 normal volunteers at this dose level) [illegible] administered without the development of clinically significant adverse events as compared to placebo.

In the event of overdose, consider standard measures to [illegible] any unabsorbed drug. Symptomatic and supportive treatment is recommended.

Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (1.7% removed) following terfenadine administration.

No deaths occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in [illegible] (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m^2) and up to [illegible] mg/kg in rats (230 times the maximum recommended daily [illegible] dose in adults and 400 times the maximum recommended [illegible] oral dose in children based on mg/m^2). Additionally, [illegible] signs of toxicity or gross pathological findings were [illegible]. In dogs, no evidence of toxicity was observed at [illegible] doses up to 2000 [illegible]/kg (300 times the maximum recommended [illegible] [illegible] dose in adults and 530 times the maximum recommended daily oral dose in children based on mg/m^2).

Prescribing Information as of November 2000

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 US[illegible]

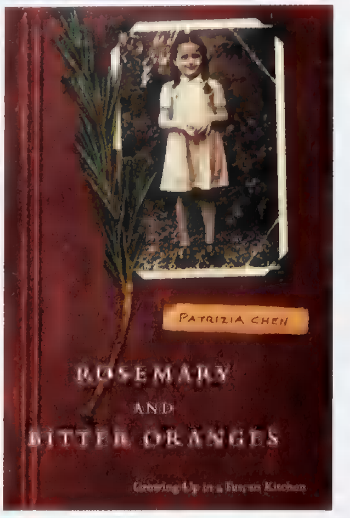
US Patents 4,254,129; 5,37[illegible]93; 5,578,610

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[illegible]llb1100Aa ALG-JA-6368-1

Aventis

books



Emilia's Apprentice

Patrizia Chen grew up [illegible] the Tuscan coast during [illegible] 1950s, a time when "food [illegible] judged by the same stand[illegible] as fashion: spiciness was[illegible] vulgar as a skintight dres[illegible] The family cook, Emi[illegible] turned out the banal souf[illegible] and steamed fish that Che[illegible] patrician grandparents [illegible] manded, but for herself [illegible] prepared meals redolent [illegible] tomatoes, basil, and pepp[illegible] Once young Patrizia was [illegible] fered a taste, a new culinary world was exposed, and [illegible] became Emilia's devoted pupil. In the following excerpt fr[illegible] her recipe-studded memoir, *Rosemary and Bitter Oran[illegible]* (Scribner, $24), Chen learns how to make mayonnaise:

An indefatigable Emilia showed me the best way to whip[illegible] a perfect *maionese,* slowly stirring the egg yolks and adding [illegible] *filino d'olio,* the nearly imperceptible stream of extra-vir[illegible] olive oil, to the mixture. It gave it a beautiful viridescent hu[illegible] loved to see the sauce's firmness increasing before my eyes, a[illegible] feel its growing resistance against the whisk I energetica[illegible] maneuvered. Incredible what a couple of egg yolks and so[illegible] olive oil could create!

"Piano, piano. Don't be impatient," Emilia ordered.

I sat on a chair, holding the bowl between my knees to k[illegible] it from shifting. Following Emilia's precise dictates, my ri[illegible] hand gripped the balloon whip. "Always remember to stir in [illegible] same direction. *È il segreto della maionese."*

Sometimes the mayonnaise suddenly changed color and c[illegible]sistency, turning from a beautiful smooth bright yellow to an al[illegible] pale emulsion, sprinkled through with infinitesimal grainy wh[illegible] dots. *"La maionese è impazzita, Bimba!"* Emilia would procla[illegible]

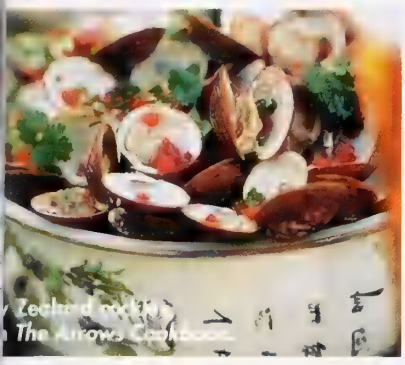
For me, at the age of seven, it was puzzling to think tha[illegible] *maionese* could all of a sudden *impazzire* and lose its wits.

"Non impazzire, ti prego!" I whispered to the bowl. "Plea[illegible] don't go crazy!"

In the unfortunately quite common case when I caused [illegible] mayonnaise's grainy derangement, Emilia made me add a t[illegible] crushed piece of boiled potato. Instantaneously, like magic, [illegible] creamy substance returned to normal. I was safe, and the m[illegible]onnaise's sheen and sanity restored.

Personal Best

In 1988, Clark Frasier and Mark Gaier opened a restaura[illegible] Arrows, in a centuries-old farmhouse in Ogunquit, Maine, [illegible] soon found that necessity is indeed the mother of inventi[illegible] When good-quality ingredients proved difficult to find, the[illegible] set about planting a kitchen garden that now supplies them w[illegible]



of their produce and is the envy of chef worth his toque. In *The Arrows ebook* (Scribner, $40), recipes are categized by season: fiddlehead ferns with vn butter in spring, a new take on the tional boiled dinner in winter. From wilds of Manhattan, chef Matthew ney overcomes obstacles of a different In *Big City Cooking* (Chronicle, $25), brains behind New York's Mezze Commissary conquers the challenges ue to an urban jungle: so many dift ingredients, such tiny kitchens, so time. For those living off the grid,



ney includes an exhaustive list of sites selling hard-to-find products, lishes like truffled macaroni and se and hazelnut-crusted foie gras s accessible to residents of Green- Village as they are to citizens of uque. Some of the dishes in *Michel x: New Creative Techniques from a ch Master Chef* ($40, Rizzoli) may a little complicated (pheasant in tte with crépinettes will have you de- ng the bird and stuffing a pig's caul), for seasoned cooks, Roux's step-by- directions (illustrated with pictures) e haute cuisine a cinch. ●

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Readers' Riches

Feeling lucky? Our experts vet your furniture to see if it's repro or the real thing

Writers: Leigh and Leslie Keno
Portrait: Lizzie Himmel





These second-period reproduction games tables are owned by readers Sofi M. Cofield of Middletown, Rhode Island [a], and Hettie B. Thomas of Estero, Florida [b].

Leigh Keno: We have had a tremendous response from *House Beautiful* readers who have inquired about pieces of furniture in their possession.

Leslie Keno: Many have sent us photos of what they hope is hidden treasure. Like Claire Beckman from New Jersey, who brought her Seymour games table to our attention on *Antiques Roadshow* [see *HB*'s November 2002 issue], some have purchased their items at yard sales, while others have had them in the family for generations.

Leigh: We are often asked, "What can you tell me about my antique—where is it from, when was it made, what is it worth?"

Leslie: Many "antiques" that we see today are actually second-period reproductions. Made in the latter part of the 19th century and well into the 1930s, most show some age, although they were produced with modern machines and technology. They differ greatly from their period ancestors—furniture from the 18th to early-19th centuries—in their craftsmanship as well as design characteristics.

Leigh: These Sheraton- and Hepplewhite-styl card tables [see a and b] resemble the Federal era table that Claire Beckman owned, but the were made during the early 20th century, mos likely in the 1920s or 1930s.

Leslie: One indicator of a second-period ta ble is inlay that is cut and positioned by machine. This table [see a] does not hav the delicacy and refinement of Beckman's







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Above: A table owned by *HB* reader Mary Hallam of Merchantsville, New Jersey. Below: Sheilah Y. Prevost of Wellsboro, Pennsylvania, sent in pictures of her sideboard, which blends design elements from different periods.

Seymour table, which has hand-cut inlay with sand-burnt highlights.

Leigh: The design can often be awkward too. The spacing of the inlaid oval on the skirt of this table [see b] rests directly on the inlaid stringing. An 18th-century cabinetmaker working with hand tools would have treated the design more carefully by centering and highlighting the various inlaid elements among the figured veneered surfaces.

Leslie: These early reproductions frequently combine characteristcs of different styles. One reader's example makes use of Sheraton-style turned legs, but adds turned stretchers to connect and stabilize its base [see c]. The stretchers are typical of the William and Mary period, from about 1700 to 1730, and wouldn't have been integrated into the work of a postrevolutionary American Federal cabinetmaker.

Leigh: Additionally, the veneers on these pieces are not the choice mahogany and satinwood found on high-quality 18th-century tables. The woods often seen in Federal-style pieces are grainier and less figured than what we find on a period table.

Leslie: It's important to look at the hardware too. Brasses may come and go on both original and reproduction furniture. The first table we looked at [se a] is a Federal-style piece with Chipper dale brasses. You wouldn't see such blend of styles on a Seymour origina

Leigh: To decide if an antique is perio or not, you must always analyze the part that make up the whole. The sideboar [see d] is a hybrid, comprising Federa form in the Queen Anne style, wit William and Mary details. The cabriol legs with pad feet and the shaped ski with drop pendants are Queen Ann elements, while the banded veneers an drop brasses are William and Mar characteristics.

Leslie: But the real giveaway is it form. What we see in dining room today—sideboards with lots of draw ers—didn't come into existence unt the 1780s and '90s, when houses wer being built with dining rooms. In colo nial America, rooms were multipur pose, and dining was often done i the best sitting room or parlor. Durin this time, side tables and slab table were used as surfaces on which to pre pare and serve meals—their stone o wooden tops held trays and carafes— and drawers weren't needed.

Leigh: Even though this sideboar isn't the real deal, it's certainly wort taking the trouble to find out. Yo never know if that neglected table o chair is a masterpiece from the past.

Attention, Readers:

Scour the attic, dig through the basement, and clean out the closet—you may be sitting on hidden treasure. In future issues our antiques experts, Leigh and Leslie Keno, will help you find out. We'll be publishing a roundup of the best surprises and most fascinating discoveries to cross our desks, along with the Kenos' commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don't forget to include supporting pictures of such features as maker's marks, elaborate carving, or unusual materials. Write a detailed letter describing the piece, and be sure to add your name, address, and daytime telephone number. Send entries (one per household) to Leigh and Leslie Keno, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible.





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AT-HOME SERVICES

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Writer: Christine Pit
Photographer: Violet Fras
Producer: Senga Mortim

Pretty in **Pink**

A strong dose of color makes Brooke Gomez's dollhouse-size cottage seem larger than lif





The tiny white clapboard cottage was a bonus that came with a rambling 1790s Colonial house in a sleepy Long Island town. Containing just two rooms with a bath and a sunporch, it measured barely 600 square feet. "It was going to be my little weekend retreat," says designer Brooke Gomez, who spends her weekdays working in the office of her mother, designer Mariette Himes Gomez, owner of the big house. "This was a carefree project because the only client I had to please was myself. Above all, I wanted it to be pretty as well as practical." Think long, languid afternoons with a book on a cozy sofa. Think roses on the windowsill. Think pink.

In a small space, it makes sense to choose one predominant color, but a person has to have a certain amount of bravado to go for pink. "I was just coming out of a relationship, and pink was the color of liberati for me," Gomez says. "But even if you're limiting yourself one color, that doesn't mean you should confine yourself only one shade." Her palette rang from pale shell-pink to bold fuchs accented with a little green in the sitti room and bedroom and a bit of blue the sunporch and bath. "I love color a pattern, and I'm absolutely wild abo wallpaper." There's a stripe in the su porch, a strié in the sitting room, and floral in the bedroom. "It's much easi to pick out wallpaper than paint. Sa yourself from the confusion of sifting



Top left: The sitting room, adorned only with Cowtan & Tout's Strié wallpaper in shell pink and a bullion-fringed chair. Top right: Patter in different scales balance each other out. Th sofa is upholstered in Carleton V's Sonnet. Left: Brooke Gomez and Otis on the sunporc



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through 100 different paint chips." On old walls, wallpaper masks a multitude of sins. Its other advantage over a paint chip is that you can immediately see what the color is like. When the pink paint chosen for the bathroom proved too intense, Gomez came up with an ingenious solution: she calmed it down with broad white stripes.

The furniture is a casual mix of pieces that have been in her life forever, like her old college sofa (refreshed with new upholstery), and her latest finds, such as a pink rocker she found at a local antiques shop. But her best source for furniture was her mother's storeroom. "I coveted two fuchsia club chairs dripping with bullion fringe, so my mother very generously gave them to me," she says. "Other pieces, like the early-American console table in the foyer, were lent—but she probably realizes they're not coming back!" Gomez tried several coffee tables in the narrow sitting room, but nothing worked until she spotted the companion tables made of brass and glass. They practically disappear, and can move anywhere when friends come over for drinks. Pink gingham curtains hang at the windows, and for a final touch, she outfitted her bedside lamps with pink lightbulbs.

Before the last painting was hung, a new man entered the picture. How does this six-foot-tall football fan feel about being surrounded by pink? "He happens to love design, and he loves me," Gomez says happily. "And since this place is so me, he has to love it."●

Top: The wrought-iron bench in the foyer is upholstered in Carleton V's Rosie; hanging a mirror on a far wall is an old trick to elongate a room. For more details, see Resources.

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SOME SUPERHEROES USE A PHONE BOOTH. MOMS HAVE THIS.



Writer: Charlotte Safavi
Photographer: Eugenia Uhl

Mississippi **Might**

In a small Delta town, family-owned Shearwater Pottery has grown from humble beginnings to enduring power





In 1922 Annette McConnell Anderson moved her family from sophisticated New Orleans to the small Mississippi town of Ocean Springs, where she had bought 24 rural acres fronting the Mississippi Sound. The move was dramatic, but purposeful. A devoted lover of the arts, she had an unusual objective for her three young sons. Instead of insisting that they obtain traditional forms of employment, she encouraged them to pursue their artistic talents in this new, untapped environment.



At Shearwater Pottery, Jim Anderson (top left) works on unfinished pieces in the workshop (above). After being glazed, the pieces are sold in the showroom (top).

Peter (1901–84), the eldest, apprenticed as a potter and formally studied pottery-making. He established Shearwater Pottery in 1928, developing the shapes and pioneering the glazes that distinguish the ware to this day. Younger brothers Walter (1903–65) and Mac (1907–98) soon joined him in the venture, contributing their decorating skills and creating a line of cast figurines. Walter also embarked on a separate career as an artist; he is widely known for interdisciplinary works inspired by coastal Mississippi's flora and fauna. Later this year, the Arts and Industries Building at the Smithsonian will host an exhibition celebrating the centennial of his birth.

The grounds of Shearwater Pottery remain largely unchanged. Spanish moss wafts among the rustic tin-roofed wood buildings of the original compound, where second- and third-generation family members live and continue the artistic traditions established by the Anderson brothers. Peter's son, Jim Anderson, is the present potter at Shearwater Pottery, painstakingly making the same ware as his father. "Shearwater Pottery means a lot of tradition," he says, checking the temperature in a kiln. "It is something my father did for a long time, and I have the privilege of doing what he did, where he did it."

Visitors can tour the workshop where Jim sits at his potter's wheel, surrounded by crude shelves stacked with plaster molds and unfinished pieces. Other relatives make figurines and paint pots in the nearby annex. The tranquil show- >

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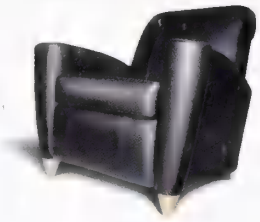
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room—punctuated by the audible "tings" of newly fired pieces cooling—includes a cabinet full of vintage ware for viewing only. The value of early Shearwater pottery has risen considerably: a green vase thrown and glazed by Peter and decorated by Mac in the 1950s was recently appraised for $5,000 to $7,500 on an episode of *Antiques Roadshow*. Because of the pottery's meticulous craftsmanship and limited output—about 10,000 pieces a year—demand exceeds production.

Part of Shearwater Pottery's broad appeal is that it has always drawn from the area's rich natural surroundings. Luminescent glazes with names like "wisteria" and "shoal" evoke purple floral clusters growing wild in the Mississippi spring and iridescent waters lapping the sands of nearby barrier islands. Besides its unique decorative aesthetic, the pottery is also utilitarian, which contributes to its enduring popularity in both traditional and contemporary settings. "The pottery has a feeling to it," Jim says of Shearwater's timeless quality. "I do not attempt to do original work. I attempt to do what my father did. People like to make a mark. I recognized what did."

The Anderson legacy has had a significant impact on Ocean Springs, which has become a nexus for the arts. Galleries and workshops line downtown's quiet streets, and the 11-year-old Walter Anderson Museum of Art has become a major attraction, displaying its namesake's watercolors, block prints, and ink drawings, as well as whimsical murals (more than 3,000 square feet of the latter also adorn the walls of the adjacent Ocean Springs Community Center). The town's Peter Anderson Festival is an arts and crafts gathering that draws tens of thousands of visitors annually.





Above: Anderson and assistant John Whitehouse in the workshop. Left: Buildings at the pottery have remained unchanged for 70 years. Below: Shearwater's lustrous glazes recall the natural colors of the Deep South. For more details, see Resources.

The tradition continues. Peter Wade Anderson, Jim's son, now applies glazes and helps his father in the workshop. "He is 27 years old," says Jim. "Like me, he fell into it because he is here. He seems to be a lot like me." ●

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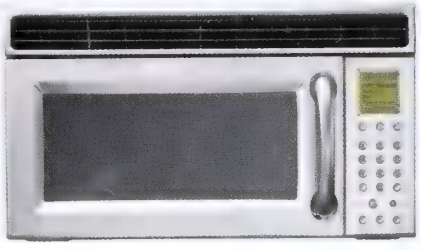
When the gray skies of the New England winter finally give way to the luminous blues of springtime, my thoughts turn to the outdoors—gardening, tennis, horseback riding, and entertaining. Cozy dinners in front of the fireplace are wonderful, but as April approaches, I am ready to dine alfresco. >

Writer and Producer: Carolyne Roehm
Photographer: Sylvie Becquet

A Provençal scarf becomes a handsome tablecloth, topped off with a 19th-century transferware dinner service and vibrant red zinnias.



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whether it be breakfast, lunch, or dinner. Mother Nature is a wonderful hostess because she always gets her decor just right. The gardens, terrace, a grove of willows, or a small island in a pond become different "dining rooms" for various occasions. I find that my guests love the surprise of changing locations, which provides visual variety and different thematic possibilities.

While I do not pull out the candelabra and antique linens when I entertain outdoors, I have an extensive collection of flatware, stemware, linens, and services that I use to vary my table decoration and menus. Flowers, fruit, and vegetables come straight from my garden or the local farmer's market. But relaxing is the ultimate goal of a successful party, whether it's a poolside buffet, a rustic country breakfast in the apple orchard, or a more formal candlelit dinner for two on the terrace. ●

- **Take a good look at your property. A big tree or a sunny patch of grass offers different dining alternatives.**
- **Spray for mosquitoes and other bugs before the meal, and use insect-repellent candles throughout the night.**
- **Make use of seasonal fruits, vegetables, and flowers. Save the elegant hothouse roses for long winters.**
- **Tell your guests where you will be dining so that they'll know how to dress.**
- **Have a contingency plan in case the weather does not cooperate.**
- **Windproof hurricanes, globes, and lanterns are a must. Provide shawls or sweaters in case your guests get cold, and sun hats for bright hot days.**









Top right: Bamboo flatware, embroidered fern napkins, and grass-green glasses complete a nature-based place setting. Above left: Red and pink 'David Austin' roses play off a basket of summer cherries. Blue and white porcelain makes an ideal foil for any color. Above right: I love the look of almost-spent tulips mixed with parrot tulips. For a casual barbecue, plastic glasses and dishes and a traditional check tablecloth are foolproof. Left: Roses stand out against a neutral rattan container, raffia glass holders, and 19th-century drabware plates.


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Writer: Julia Szabi

Ralph **Rapson**

Both forward-thinking maverick and straight-shooting midwesterner, an unheralded modern master finally gets his due





Last fall in Minneapolis, the hip design store RedLureRed hosted a reception to unveil a new piece by local architect Ralph Rapson. Stopping traffic in the window was the Rapson Rapid Rocker, his seductively modernist take on the archetypal rocking chair. With its black wool seat and gentle bentwood frame, the rocker is more than just good-looking: it's as comfortable and orthopedically correct as any ergonomic chair. That night alone, the store sold six.

It wasn't the first time a Rapson rocking chair had made a splash in design circles. Rapson, now 88, began working on the original Rapid Rocker in the late 1930s, while he was still a student at Michigan's Cranbrook Academy of Art (his fellow classmates included Eero Saarinen and Charles Eames). In 1945 Knoll Associates introduced the first version of the rocker as part of a collection of Rapson-designed furniture showcased at Bloomingdale's.





Top right: A 1950s-era photograph of Ralph Rapson. Top left: The 1951 Rapson rocker, which was recently reissued as the Rapson Rapid Rocker. Above: An interior view of the 1957 St. Peter's Lutheran Church in Edina, Minnesota. Left: The landmark 1963 Tyrone Guthrie Theatre in Minneapolis is currently slated for demolition, although a coalition is trying to save it.

Original Knoll Rapson rockers sell for as much as $8,000 at auction, but the new one, manufactured for Rapson by Warvel in North Carolina, retails for $1,650. "It's always been popular," Rapson says, "but it hasn't always been available." Almost as compelling as the chair are Rapson's drawings of it and its prototypes. Today, we take for granted that fine furniture is vital to a chic lifestyle, but Rapson universed the concept with racy renderings of chairs occupied by fierce, long-lashed women in strappy sandals, their hair sculpted in razor-sharp bobs. They invariably look like figures in a glamorous fashion illustration.

"I'm always drawing or doodling something," Rapson says. "My [illegible] sketches. Drawing and design are the same thing."

Rapson's right arm was amputated at >



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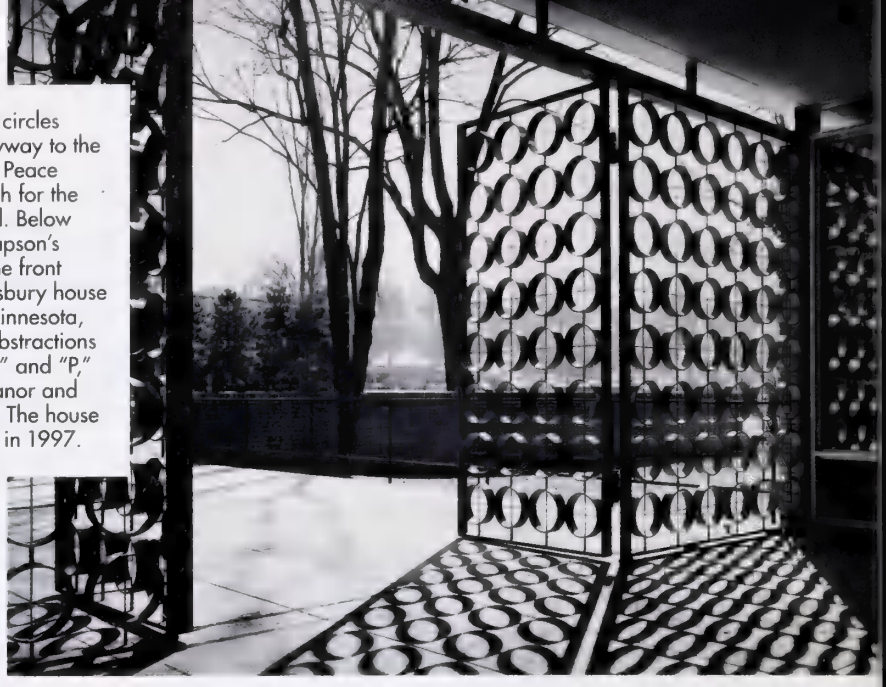
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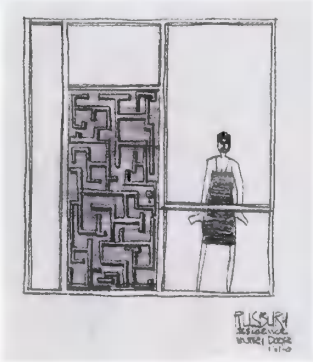
Right: Walls of circles define the entryway to the 1959 Prince of Peace Lutheran Church for the Deaf in St. Paul. Below and bottom: Rapson's drawings for the front door of the Pillsbury house in Wayzata, Minnesota, incorporated abstractions of the letters "E" and "P," for owners Eleanor and Philip Pillsbury. The house was torn down in 1997.

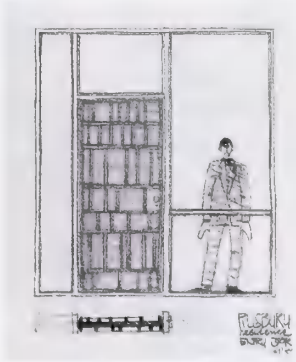
birth, yet he's been drawing steadily, and copiously, his entire life.) The architect has also done renderings of many of his acquaintances, including Frank Lloyd Wright and Ludwig Mies van der Rohe. He even draws while watching football.

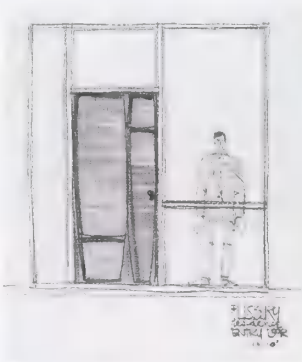
"His drawings are elegant and wonderfully fresh," says architect Cesar Pelli, who wrote the foreword to a collection of Rapson's drawings, *Ralph Rapson: Sketches and Drawings from Around the World,* which was published last year by the Afton Historical Society Press in Afton, Minnesota. "The people in them don't just stand there to indicate scale; they talk, suntan, read, or garden. They're enjoying life in his buildings."

For proof that home furnishings can be sexy, look no further than Rapson's 1951 sketch for the cubistic Chair of Tomorrow, an asymmetrical bergère big enough for two. In the hot seat: a canoodling couple. Alas, the design was never produced, something Rapson plans to correct shortly, right after he brings out an ottoman he's developing to accompany the Rapid Rocker.

Rapson has always been ahead of the curve, so to speak. He was the architect of the 1954 U.S. Embassy buildings in Stockholm and Copenhagen, both fabled design centers, as well as the U.S. Consulate and Apartments in Le Havre, France. As early as 1950, more than half a century before the current glut of stores-as-edgy-







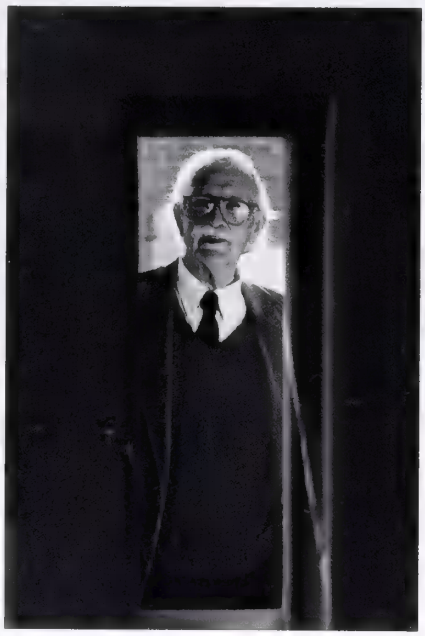




design-labs, he and his wife, Mary, opened Rapson, Inc., a 12-by-20-foot shop off Boston's Copley Square that sold Charles Eames storage units, George Nelson clocks, Harry Bertoia jewelry, and furniture by Rapson himself. His home in Minneapolis is furnished with dozens of important 20th-century pieces, including tables by Eileen Gray and Florence Knoll and chairs by Marcel Breuer, Le Corbusier, and Alvar Aalto, all deftly combined with colorful textiles (including a Paul Klee tapestry), paintings (one by Serge Chermayeff), and folk art from his world travels.

This view: Rapson was the architect of a number of houses in the Twin Cities metropolitan area, including the 1967 Butwin house in Mendota Heights. Below left: Rapson at the Pillsbury house in 1997, shortly before it was demolished. Below right: The architect's weekend house, dubbed the Glass Cube, was built in 1974 in Amery, Wisconsin.



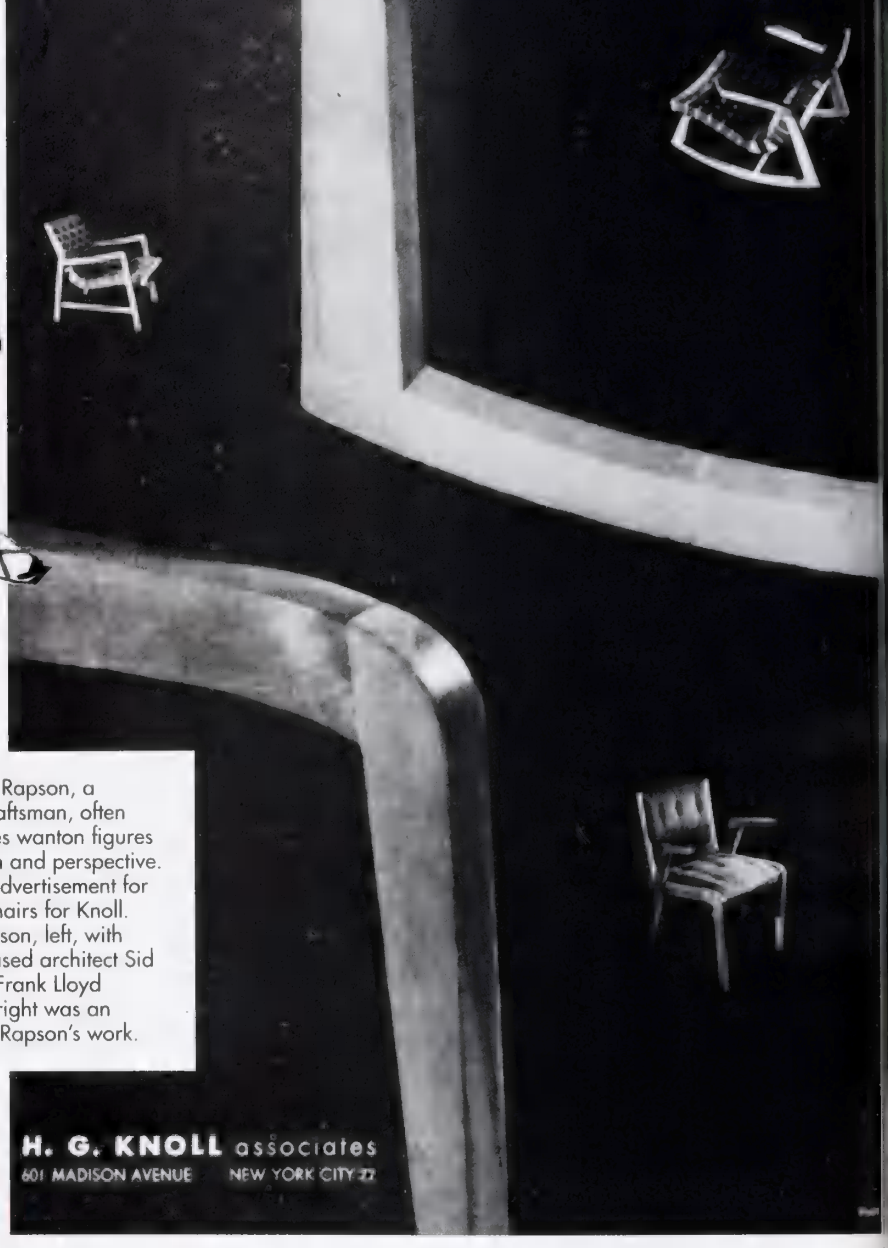




Long before "starchitects" became as sought-after as Hollywood celebrities, the charismatic, pipe-smoking Rapson—as poetically handsome as the young men Bruce Weber likes to photograph—established his reputation as an architect's architect: his admirers have included Richard Neutra and Frank Lloyd Wright (who bought four Rapson rockers for the living room of Taliesin West) as well as Pritzker prizewinner Richard Meier, who calls him "a terrific architect. The quality of his work is fabulous." Fellow Minnesotan Walter Mondale adds reverentially, "He's one of the greats."

So how come he's not a household name? Rapson has often been overlooked because he has dedicated the bulk of his energy to education. From 1954 to 1984, he was head of the architecture department at the University of Minnesota's Minneapolis campus (the architecture building has recently been rechristened Ralph Rapson Hall). "It isn't that he gave his life to architec- >

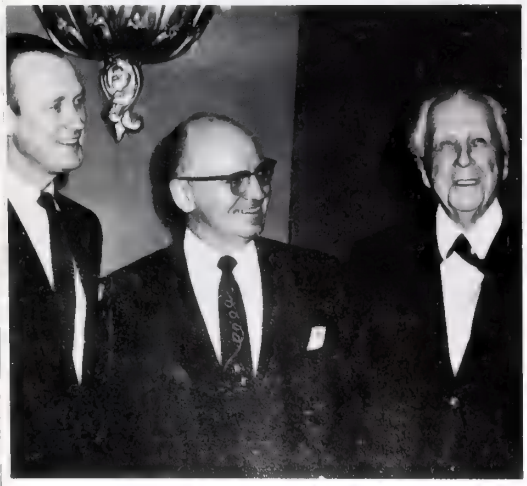




Above left: Rapson, a talented draftsman, often incorporates wanton figures for both fun and perspective. Right: An advertisement for Rapson's chairs for Knoll. Below: Rapson, left, with St. Paul–based architect Sid Stolte and Frank Lloyd Wright. Wright was an admirer of Rapson's work.

ture, though in fact he did," writes architect Stanley Tigerman in the lavish 1999 monograph *Ralph Rapson: Sixty Years of Modern Design* (Afton Historical Society Press). "Many do that without impact. Ralph Rapson has ennobled his discipline." Architect William Pedersen of New York–based Kohn Pedersen Fox, a onetime hockey player who was a student of Rapson's, says simply, "He changed my life."

Rapson's base for the past five decades has been Minneapolis, and the city and its environs are home to many of his defining projects, including the



Cedar Square West high-rise apartments, the Prince of Peace Lutheran Church for the Deaf, the Philip and Eleanor Pillsbury house in suburban Wayzata (torn down in 1997 despite a public outcry to save it), and the 1963 Tyrone Guthrie Theatre. At one point, the latter's Mondrianesque façade was removed, and the entire building is now slated for demolition, which a group called www.savetheguthrie.org is actively fighting.

Rapson's goal in building, he explains, is "to create non-architecture, structures so transparent that they don't compete with nature; they become all glass, so the transparency, the continuity of the site, and the continuity of day and night become critical in the design." The Glass Cube, the vacation house he built for his family in 1954 in Amery, Wisconsin, epitomizes that vision. The structure, which has breathtaking 360-degree views, beautifully harmonizes with the site. Its [illegible] floors "floating" on a [illegible] chips that retain and release solar heat.

The principal of Rapson Architects still stands by his motto: "Keep designing." He continues to go to the office every day. "I figure I only have a couple more years, so I'd better keep going," he says. Rapson won a competition to design the South Korean Embassy in Moscow, scheduled for construction next year, and is completing the design of a glass conservatory for the University of Minnesota Landscape Arboretum. He describes the conservatory as "a winter garden the size of a football field; it will look like a great pile of truncated ice cubes.

"I don't want to retire," he adds. "I expect to be carried off on my drafting board! For me, architecture is not work." ●



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When Harry Met **Hadley**

Two design legends collaborate on a new line of wallpapers and fabrics that put a fresh spin on past glories

Writer: Alejandro Saralegui Portrait: Don Freeman Stills: Melissa Punch Producer: Carolyn Sollis

Fans and clients of interior designer Albert Hadley will surely recognize something familiar about his new collection of fabrics and wallpapers, which debuts this spring exclusively through Hinson & Company. The inspiration came from decorating projects that Hadley has worked on during the past several decades, first in his partnership with Sister Parish, and later at his own firm, Albert Hadley Inc.

Nothing passes Hadley's masterful eye without careful scrutiny, not even the collar of his childhood terrier: its star pattern spawned [illegible], a fabric and wallpaper design composed of stylized [illegible] on a solid background (it made its first appearance [illegible] at a Parish-Hadley exhibition at the New York [illegible]). Hadley originally designed Fireworks, an engaging [illegible] resembling a reductivist floral, for the master bedroom of a client's house in New Jersey. "The fellow was an architect, and the house had slanted ceilings and a lot of energy," Hadley recalls. "I actually drew this one out—it has no precedent. I think it has quite a pop to it."

Albert Hadley (left) and Harry Hinson III with fabrics and wallpapers designed by Hadley for Hinson & Company.

Hadley's long-standing friendship with Harry Hinson III inspired their collaboration on this project. "For a while, I was making these fabrics and wall coverings on a custom basis," notes Hadley, "and then when I closed Parish-Hadley, Harry asked me if I'd like to make them available to a larger public."

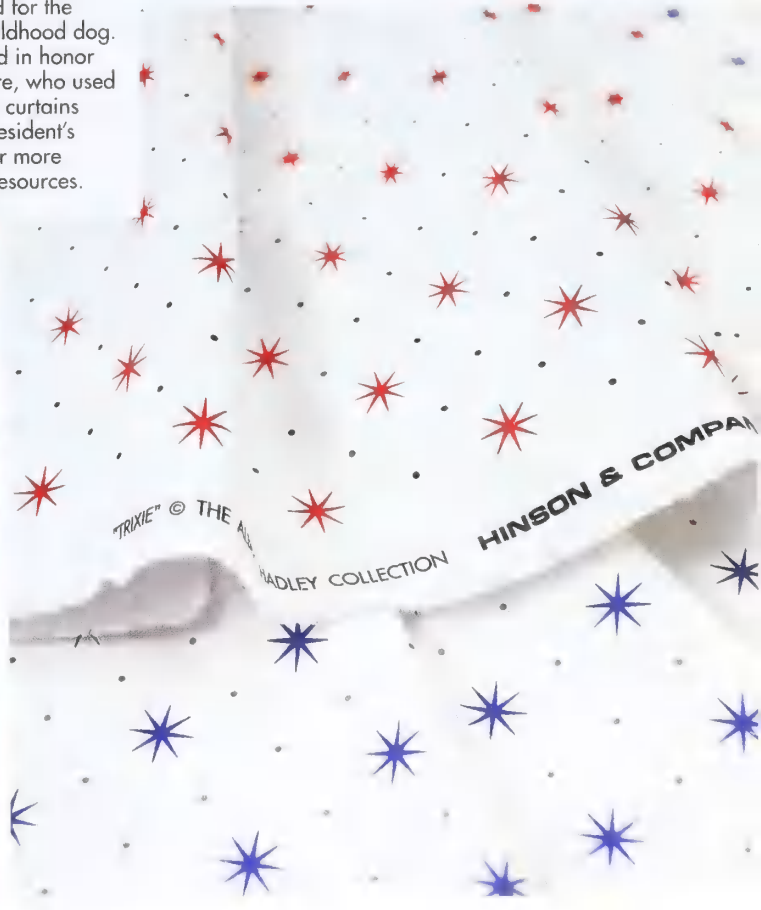
"Albert's style blends in beautifully with the sort of classic work that we do," adds Hinson. "The collections complement each [illegible] very well." ●





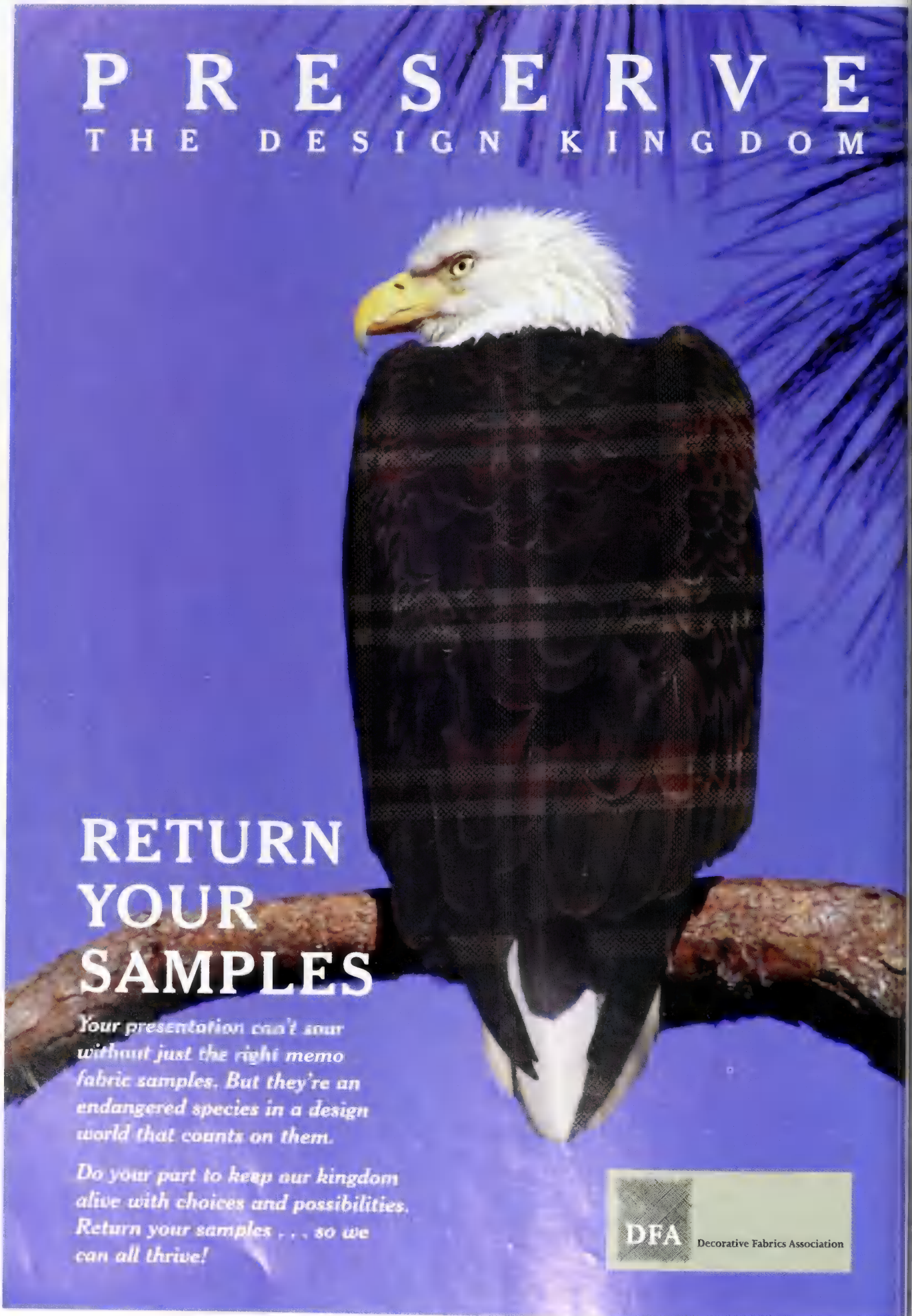
Clockwise from top left: Russell, an overscale tree of life design based on a documentary crewel pattern. Fireworks, in red and white, covers a chaise. Trixie, a Hadley classic named for the designer's childhood dog. Tipper, named in honor of Tipper Gore, who used the pattern in curtains at the vice president's residence. For more details, see Resources.





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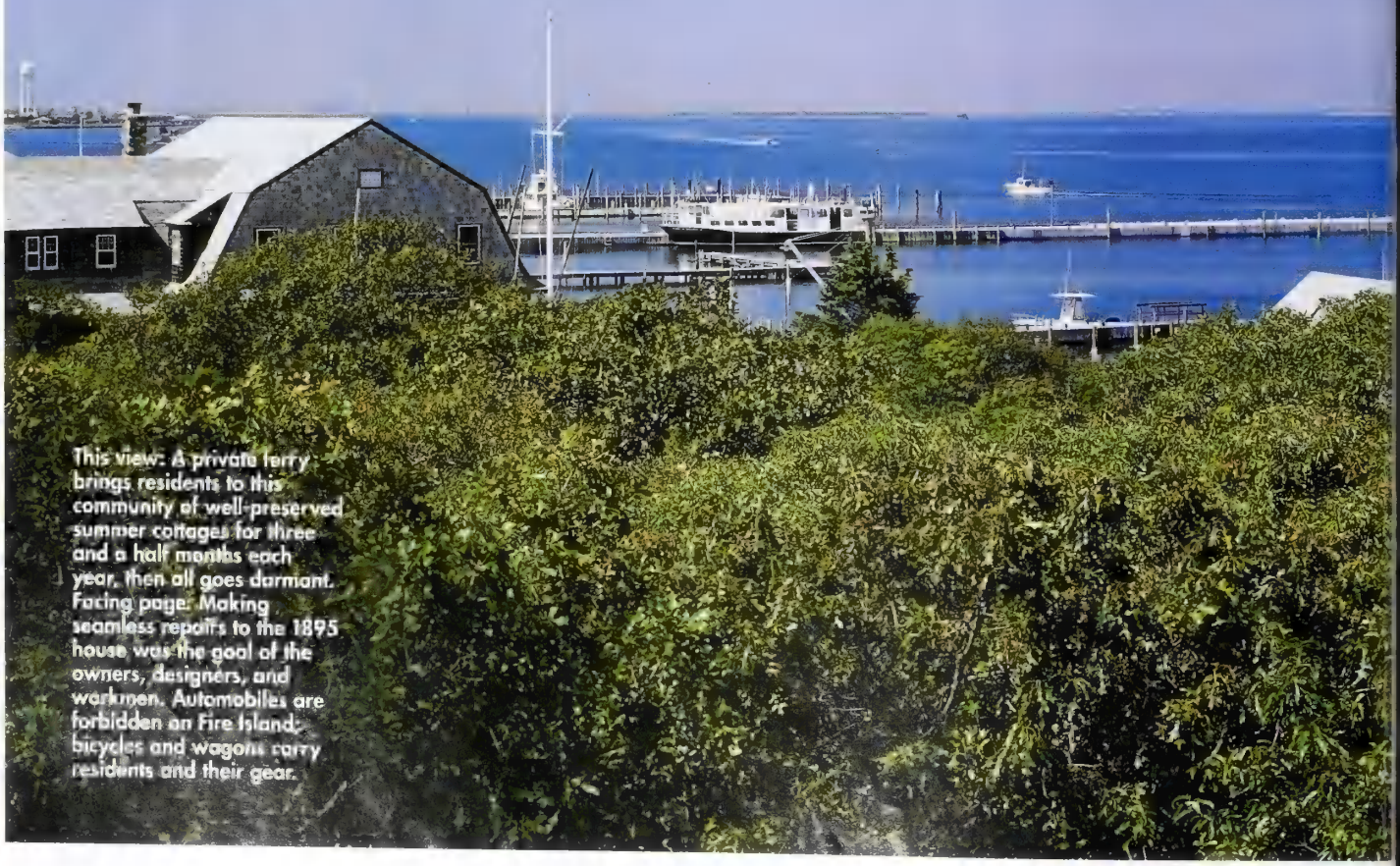
House Beautiful



By Friday, after all the business meetings and soccer practices and piano lessons are over, it's time for a little more key. We're willing to spend hours on the road just to get to a place where we can fall asleep to whispering pines or wake up to the glint of sunlight on water. In country towns without traffic lights or island enclaves a ferry ride away, time expands, and we can concoct that special pasta sauce, curl up in the middle of the afternoon with a novel, or dangle our feet at the end of a dock, next to a child. Weekend houses, whether the product of an impulse buy or the culmination of a lifelong passion, have the unique ability to put us back in touch with the elemental. Even the most humble retreat helps us reconstitute ourselves so that each of us can become the person we were meant to be.

FIRE ISLAND IDYLL

Designer Thomas Jayne and architect Peter Pennoyer save the best of the p for a family whose 1895 house has stood the test of time



This view: A private ferry brings residents to this community of well-preserved summer cottages for three and a half months each year, then all goes dormant. Facing page: Making seamless repairs to the 1895 house was the goal of the owners, designers, and workmen. Automobiles are forbidden on Fire Island; bicycles and wagons carry residents and their gear.

Writer: Stephen Henderson
Photographer: Jonathan Wallen
Producer: Rick Ellis




"We retained the paneling as it was.
The bright colors associated
with summer really pop against it"



IN THIS ERA OF SUPER-SIZED architecture, the beauty of restraint has nearly been forgotten. A refreshing reminder of past glories is this simple, recently renovated Shingle-style cottage on Fire Island, New York. Dating from 1895, it's part of a small enclave of houses originally built by a group of intellectuals interested in education and the arts.

The community is accessible only by private ferry service and only during the summer, and automobiles are forbidden. Houses are not winterized; they are simply opened and aired out each Memorial Day and then closed up by mid-September. For all its brevity, the social season hews to lovingly preserved traditions that can make even a first-time visitor wistful. Clambakes and BYOC (bring your own cutlery) suppers convene at a meeting hall informally dubbed "the casino." At the tennis club, players are required to wear white.

Passed down within families, the cottages mostly belong to third- or even fourth-generation descendants of their original occupants. Properties rarely go on the market, so when a small three-story house suddenly became available, a Manhattan executive who had fond



Both views: The living room's custom-colored area rug is from Stark Carpet. The wicker sofa is by Bielecky Brothers. On the upholstered armchairs are slipcovers in Marimekko's Vikuna, Pool. Red pillows are covered in Quadrille's Fairie Enchantée toile. The pair of bronze floor lamps is from Alan Moss.

boyhood memories of summering here jumped at the chance to introduce his own family to this sandy *Brigadoon*. Though structurally sound, the cottage needed attention. Decorator Thomas Jayne, who had worked on the family's apartment in New York, was called in. "First, we made sure things were stable, so there wouldn't be worries about maintenance," he says. "The houses here really take a beating during the winter."

The remote location makes it difficult to ship goods in or out; thus another local quirk is that the few houses sold usually come with the furniture. Jayne's next task was to salvage whatever of the cottage's windfall he thought reusable, such as a set of Hitchcock side chairs ("Not something you'd normally find in a beach house") and spool-turned wooden beds.

Beyond recycling furniture, conservation was a guiding principle—a goal complicated by the various "improvements" the house had endured over a century. Although photographs on file at the town's historical society show



exactly what the cottage looked like when it was built, architect Peter Pennoyer, who frequently collaborates with Jayne, thought a complete restoration would be impractical. "This isn't Colonial Williamsburg," he says. "Part of the great character of this place is its anonymous accretions. On the other hand, jalousie windows are never nice, so those had to go."

What should stay was decided case by case. Giving the wide-plank floorboards a fresh polish was an easy decision, but what to do with the natural beadboard paneling? Should it be painted white to lighten the interior? "We thought about it and decided to retain the paneling as it was," says Jayne. "The bright colors associated with summer really pop against it. White walls tend to bleach out color, and the idea of kids living in all-white rooms is kind of horrifying." The kitchen was completely rebuilt and somewhat expanded, but even here, existing cabinets were copied, and old-



ng page: In the rebuilt slightly enlarged kitchen, ting appliances were ined and old cabinets ied. Only in this room the beadboard painted. ceiling fixtures are from an Archaeology. This e: The dining room's trestle le was made by Barton rpe; the antique English and Crafts chairs with seats are from Ann- rris. The George Nelson cer lamp is from Design hin Reach.





Blue paint (Benjamin Moore #2066-30) framing the screens on the porch and all the windows gives the house a lift, as does the vibrantly colored sofa. The oval extension table is Touquet from Tricontort; around it are Also chairs by Tom Deacon. A spirited mix of pillows and lanterns adds more color.



fashioned linoleum was used for the countertops. The appliances were rearranged but not replaced.

These design decisions weren't necessarily made to save money. "New construction is always much easier and cheaper," says Pennoyer. "The contractors couldn't just put wires and plumbing wherever they wanted and hide things in insulated walls." To do this sort of work, Pennoyer claims, the builders had to love the old house nearly as much as the owners did. "If the cottage had been ugly, we wouldn't have preserved it this way," Jayne adds. "When something was attractive and could be preserved—like the funky window seat in the living room—we did so. Basically, my clients didn't want to make the house grander than it was."

And grand it is not. But the ingenious carpentry and craftsmanship give the space the feel of a fine wooden sailing yacht. Some family members have to duck their heads when going through certain doorways, and there are no auditory secrets—if someone enters the house or goes up the stairs, everyone hears it. Then again, other sounds are more easily savored: the crashing of ocean waves, for example, or the caterwauling of seagulls. "There's an ancient tradition of people going to the sea," Jayne says, "and every season when you hit the beach, it's almost like a rebirth. You want stability, repetition, history... but you want it fresh."



Above left: A small third-floor attic became the teenage daughter's room. The early-20th-century hooked rug is American. The chest of drawers is a 1950s George Nelson piece. The tie-dyed bedspread is from Garnet Hill. This view: The uncomplicated outdoor shower shelter consists of two sheets of red sailcloth hung from sailor's rope. For more details, see Resources.


Part of the great character of this place
is its anonymous accretions”

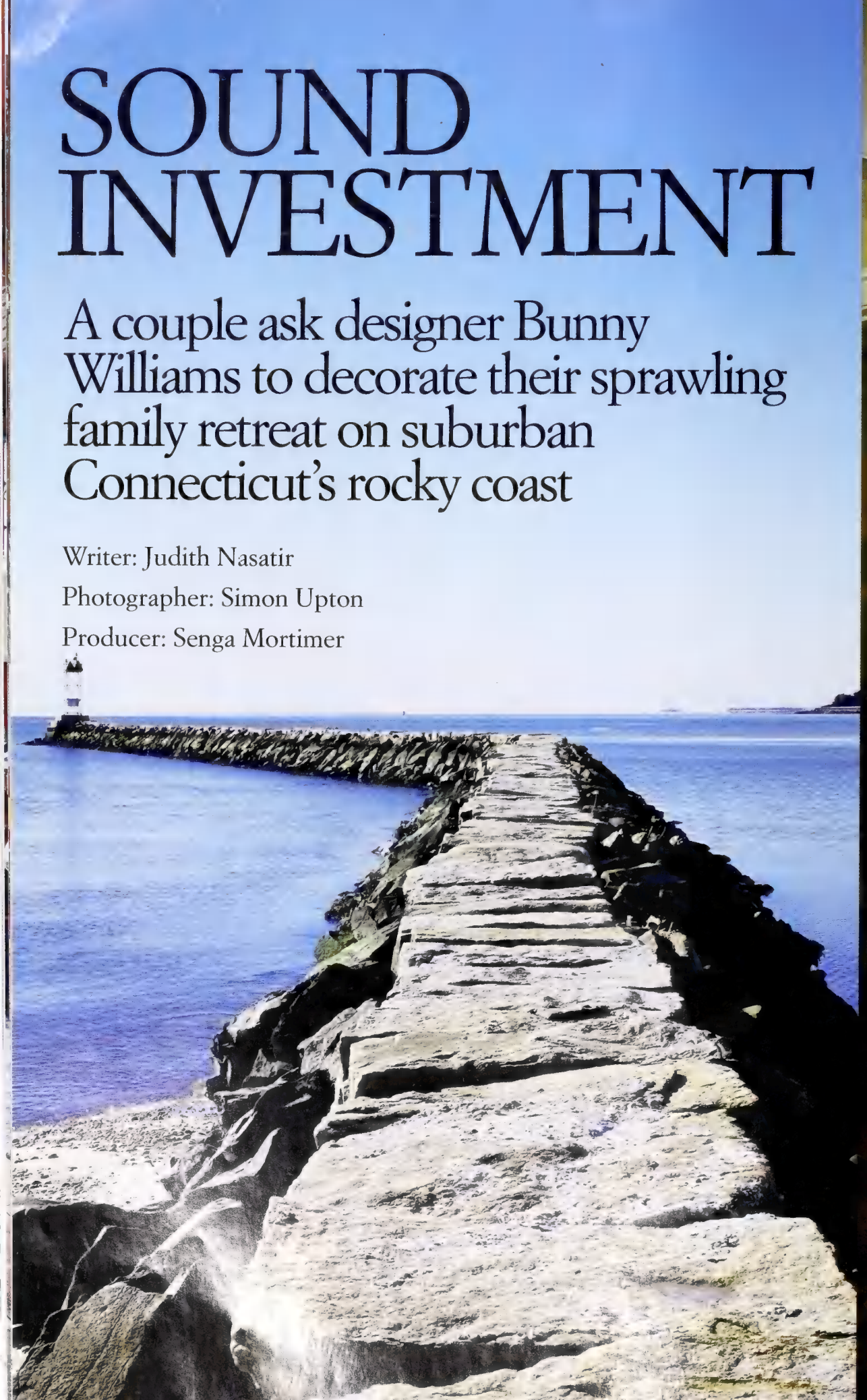
SOUND INVESTMENT

A couple ask designer Bunny Williams to decorate their sprawling family retreat on suburban Connecticut's rocky coast

Writer: Judith Nasatir

Photographer: Simon Upton

Producer: Senga Mortimer





This view: In the entrance hall, an Irish mourning mirror hangs above a carved and mirrored William IV marble-topped console; both are from John Rosselli. The floors were stenciled by Chris Pearson. Far left: A jetty extends from the edge of the property into Long Island Sound.



PICTURES MAY BE WORTH THOUSANDS OF WORDS, BUT THEY never tell the whole story. Take the photographs of this 8,600-square-foot (more or less) weekend retreat on the water: the complex looks like a classic Cape Cod–style compound, with the clearly dropped hint of Hyannisport, the veneer of the Vineyard, and the grace note of Nantucket (sans cedar shakes, widow's walk, and captain's chair). But abundant references notwithstanding, this is suburban Connecticut, on Long Island Sound—not Massachusetts's far-flung Atlantic shore. The compilation of gabled and cupolaed Colonial-style structures, designed by the Santa Monica, California, architectural firm of Thomas Callaway Associates, is as good as brand new. As for the blithe and breezy interiors, New York–based decorator Bunny Williams and her design assistant, Nancy Boszhardt, were required with creating the house's casual, collected-over-generations com-



This view: In the sitting area of the master suite, generous windows and French doors allow untrammeled views of the water. The sofa is upholstered in Rogers & Goffigon's Puissance; the curtains are made from Kathryn Ireland's Ikat Check hemp linen. The circa-1900 walnut cocktail table is Italian. Far left: The elaborately detailed compound was formerly a clump of modern outbuildings.

The antiques are "not too rustic. I lik



Both views: Designer Bunny Williams asked decorative painter Patrice Yourdon to paint grisaille murals on the dining room walls. The Charles X mahogany dining table dates from around 1830; the chairs are upholstered in Rogers & Goffigon's 18-oz. linen in stone. The 18th-century marble-topped console is Swedish. A 19th-century Italian bed crown from Amy Perlin Antiques was fashioned into a chandelier.

rniture to have character, to provoke interest"







This ode to a timeless architectural vernacular consists of a 4,600-square-foot main residence; a 3,000-square-foot barn with an indoor swimming pool, a playroom, and a basement gym; and a 1,000-square-foot carriage house—not including garage space. But the characterful multiple gables were actually predated by mid-20th-century modern angles. Before Callaway's handiwork, the estate was made up of an odd lot of undistinguished streamlined boxes clustered around a 1960s ranch house. Given the natural poetry of the site, the decision to go Cape Cod was a no-brainer. "This wasn't a teardown," says Callaway. "The zoning almost required that we stick to the footprints of the existing structures. We did a complete gut, and a roof raising to redefine the style of the gables, cupolas, and fenestrations. And we opened up the rear of the house to the water." To make the new place feel both old and authentic, Callaway rebuilt everything from the pegged floors to the beamed ceilings, using vintage American timber he imported from sources in Connecticut, Maine, and New Hampshire.

In pursuit of that same sense of rightness for the interiors, Williams turned to the traditional—her decorating forte. Especially in the four-bedroom main house, the clients "wanted a family place with a welcoming spirit," says the designer, "because their children and grandchildren often come and visit. It's a relaxed house, not overly formal, meant for weekends and holidays." Known for apt combinations and delici-



This view: A pair of 19th-century French Directoire pedestals flanks a fieldstone fireplace on the screened porch. Chairs from Walters Wicker surround the folk-art table; the Chinese wicker chaise, which dates from 1885, is covered in a sea-green Sunbrella linen. Far left: The sitting area of a guest bedroom is furnished with a late-18th-century Neapolitan *bureau-plat* and a Moroccan rug.



This view: The kitchen's hutch is a 19th-century bakery étagère from the Dordogne; it holds the clients' collection of earthenware, linens, and majolica. Far right: The café stools, a subtle counterpart to the reticulated blue lanterns, are from T&K French Antiques.





tous mix, Williams started from scratch, except for the clients' wonderful collection of paintings. She looked for English, French, and American antiques that were, she says, "elegantly country—not formal, but not too rustic. I love a house to look as if it has evolved over time. I like furniture to have character, to provoke interest—through beautiful woods or lacquer finishes or painted ornament. I'm particularly drawn to pieces that have a patina, and I wanted mellow pieces for this mellow house."

There's always one factor, says Williams, that gets her started in each room. In the entrance hall, it was the decision to leave the walls neutral and to stencil the floor. To expand the space, she filled a neat architectural niche with a substantial carved and mirrored William IV console and hung an Irish mourning mirror above it. The living room's bright, art-enhanced decor emerged from the floor up: Williams had a Bessarabian rug copied to fit the space's dimensions and looked to it for cues to color (splashes of orange offset with neutrals ranging from cream to taupe to soft gray) and pattern (filigrees, leaves, and arabesques).

The first time the designer saw the house, she knew she "would paint the dining room walls in grisaille. It's an interior room with no windows, and I knew that the grays and whites wouldn't be too dark—or too much." The dining table, a hefty





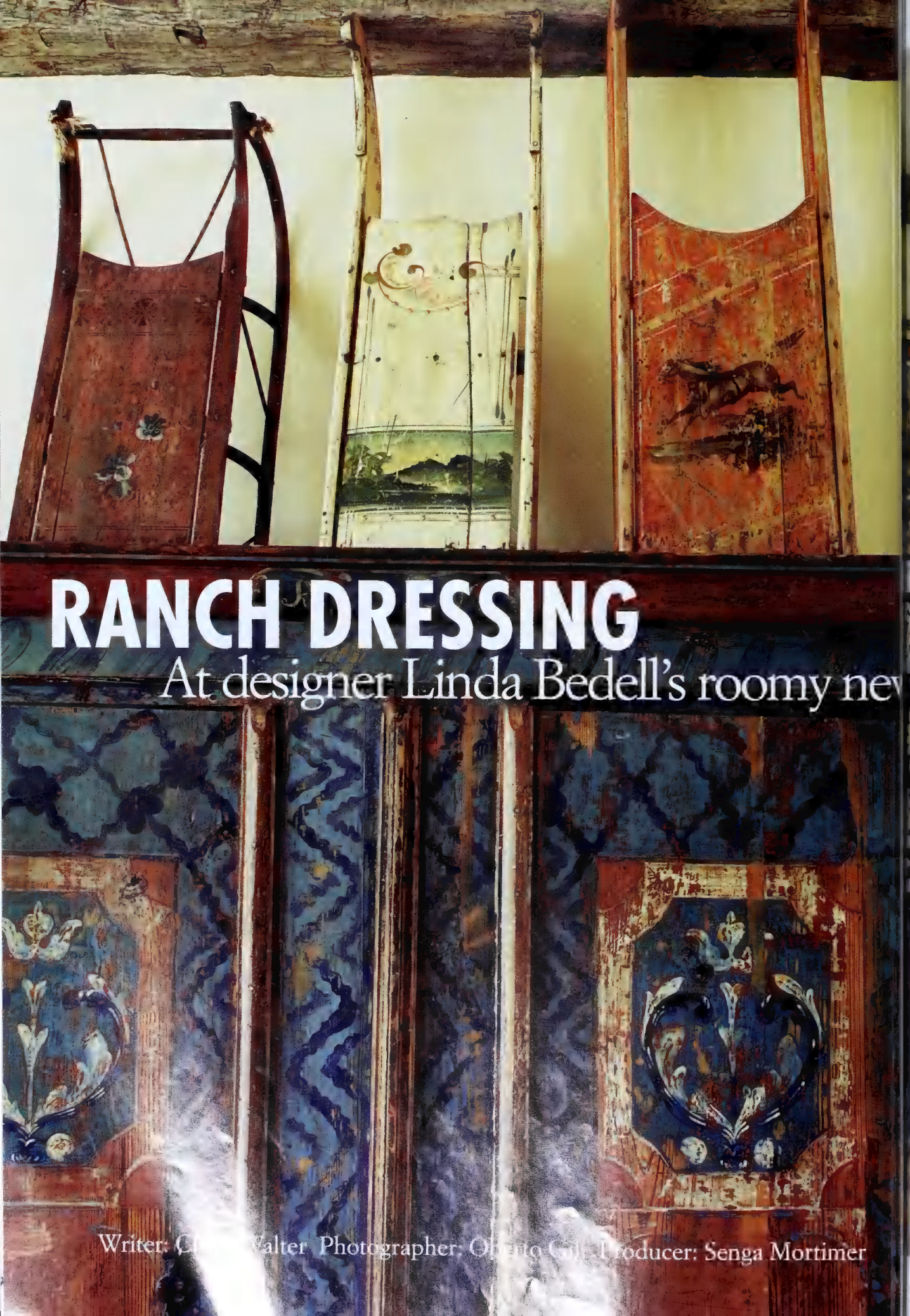
Edwardian number with a massive, eccentric rootlike base, works as well at mealtime as it does for Scrabble, card games, or jigsaw puzzles. Like much of the house, the kitchen is light-filled and topped by a ceiling with exposed beams. One long wall backs a massive country hutch, which stores linens and dishes and displays the clients' colorful collection of majolica. The expansive space opens onto a screened porch (glassed in during the winter) that doubles as a breakfast room or casual dining area. The tile floors are warmed by radiant heat, and there is a fieldstone fireplace.

Both the master bedroom and main guest bedroom suites are downstairs, off a corridor to the left of the foyer. Each has an attached sitting room framed by walls of windows that seem to stretch all the way to the water. The guest bedroom features a bed with an upholstered headboard ("It looks like a chair back," says Williams) and a palette of soft peaches, roses, and creams; white walls and white shutters frame the sitting room's mid-19th-century English writing table, red leather desk chair from the 1920s, and Moroccan rug in deep blue and red. The master bedroom includes a black bed with a tester. "I had it copied," notes the designer, "because it's very hard to find big beds. At the foot of it is a bench with painted bells. I found it in L.A. and just knew it would work.

"We always have a plan with our projects," adds Williams, "and we try to stick with it. But then you find things that you fall in love with. These clients are as excited as we do, so they're always receptive to that approach. When your clients get excited, it means that the house will have [illegible] and will feel spontaneous. Our goal is to create a house that continues to [illegible] the longer you live in it."



This view: The bench in a guest room is upholstered in Cowtan & Tout's Lucienne Weave in persimmon. Far left: The tester bed in the master suite was custom made by C. Robert Huggins and painted and gilded by Paul Boyko; the headboard and tester are upholstered in Brunschwig & Fils' Betsy taffeta. The 19th-century French bench is upholstered in an antique French textile. For more details, see Resources.



RANCH DRESSING

At designer Linda Bedell's roomy nev

Writer: G[illegible]alter Photographer: O[illegible] Producer: Senga Mortimer



Both views: One end of the large living-dining space is furnished for conversation and other leisure pursuits. Designer Linda Bedell displays part of her collection of small vintage sleds atop a 1782 Bavarian cabinet that retains its original paint.

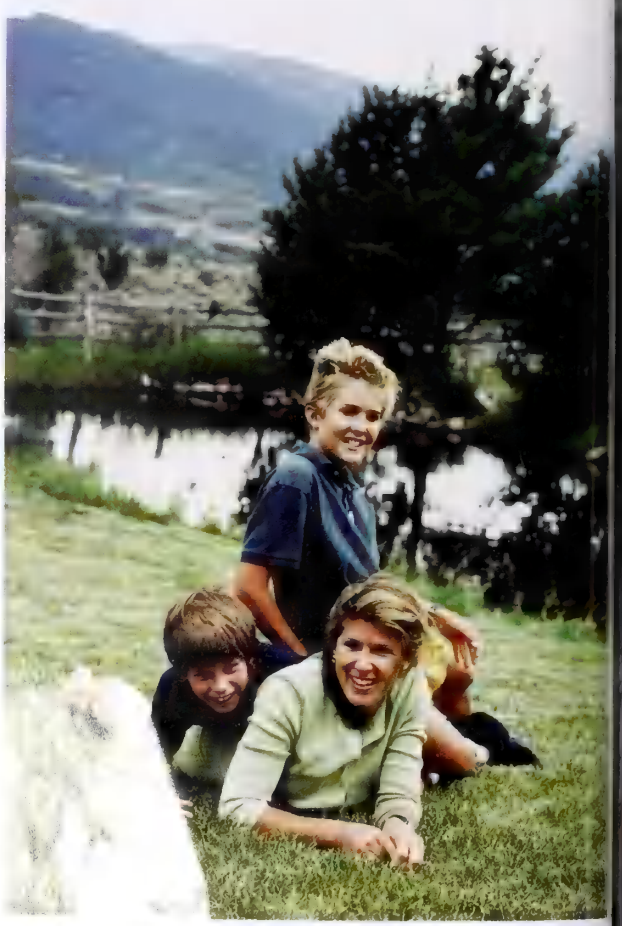
house in Aspen, rusticity rules



DESPITE MEASURING 11,000 SQUARE FEET, LINDA Bedell's Aspen, Colorado, house nestles comfortably into its rugged mountain setting, and most passersby assume that it's an old ranch. "People always ask what I did to renovate," says designer Bedell. "There *was* a vintage house on the land that I originally hoped to work with, but it had too many problems." She tore it down and started anew, bringing in antique pine floorboards and exterior barn siding from Pennsylvania, double front doors from France (via California), traditional green shutters, and a friendly rust-red metal roof. Built in 1998–99, the structure appears to have been in place for decades.

"I have broad tastes," says the designer. "I could live with minimalist Bauhaus or in a house full of chintz." But Bedell bypassed Germanic austerity and English charm and created a Rocky Mountain farmhouse. She was aiming for "an easy relationship between the inside and outside," something she achieved through the many long-paned, double-hung windows and French doors that let in air, light, and breathtaking views. Almost every room has at least two exposures, and when Bedell felt the need for even more light, she installed an unobtrusive clerestory window here, a skylight there.

Passionate about antiques and folk art, Bedell had been accumulating and storing objects for years. "I decided to take everything out of the warehouse and go from there," she explains. "When





Facing page, below: Linda Bedell with sons Keaton and Landon near their pond. Facing page, above: Recycled barn siding, vintage doors from France, pale-green picket shutters, and a Hungarian painted bench give the entrance façade a Northern European air. This page: Texas-made stair railings are modeled after those in an old picture Bedell found. An old Navajo blanket is draped on the lower rail. Painted folk figures are from the Philippines.





The ten-foot-long Welsh dresser is a unifying element in the chockablock living-dining room. The works of art come from yard sales, estate auctions, and flea markets. The ceramics are French and Latin American.



This page: A round table stands at the juncture of the living and dining areas. A Danish Charles X–style chandelier hangs above it. At the rear is a long rectangular dining table, with the kitchen beyond. Weathered beams come from Pennsylvania, as do the floorboards. Facing page: The upstairs hallway, seen through the vintage Swedish doors of the master suite, leads to the children's rooms. An American quilt is draped over the stair rail.



tribal rugs, Anasazi pots, paintings and drawings from capable minor artists, late-19th-century Plains Indian storage containers, hand-painted Philippine santos, and a collection of well-used children's sleds all "exude the human touch." She loves painted wooden furniture, whether a Bavarian armoire or an American cottage-style chest with little scenes on the drawer fronts picturing the arrival of a train in the countryside. The decoration gives equal billing to precious treasures and flea-market finds; the result of the mixed cultures, periods, and degrees of preciousness is that the rambling house feels thoroughly cozy and rustic.

Bedell and her two young sons, Keaton, 12, and Landon, nine, nest there comfortably. "I built it for the way we live, which is not terribly formal," she notes. "I didn't want a fancy living room that no one ever used." Instead, she opted for a big beamed space for living and dining, complete with that ultimate luxury: a fireplace at either end. An imposing ten-foot-long Welsh dresser dating from the late 1700s dominates one wall and is filled with Bedell's objects of desire: small paintings and French and Latin American ceramics.

"The house is laid out traditionally, with the family l rooms upstairs," she says, pointing out the light-filled hall links the master suite with her sons' rooms. The hallway is ished in the traditional Scandinavian color combination of low, blue, and white. "It makes me happy every time I v through it. I love bright, clear colors."

Antique Scandinavian doors lead to the master suite, c posed of a modestly scaled bedroom with windows on tl sides, a dressing room, an office, and a large and luxurious b room. "I like bathrooms that are *rooms,*" Bedell says, "b intentionally gave myself a small bedroom, like an old-fashio sleeping porch. In summer, I can open the windows and feel outside coming in."

A native of Kansas City, Bedell studied art and desig America and Europe before moving to Aspen in 1979, wh she began her decorating career. When she undertakes a r home or an extensive remodeling, she can spend as man three years getting to know her clients. But her own ho evolved over a far longer time, well before she bought the la Maybe that's why it looks like it has been there forever. ●





This page: Custom-made cabinets in the east-facing kitchen are topped by marble counters and backsplashes; the antique French tin-topped cheese maker's table (in the foreground) adds a touch of the Old World. Facing page: A sumptuously upholstered bed and a pair of bergères with needlepoint upholstery furnish an inviting guest room. For more details, see Resources.



Writer: Ted Loos Photographer: Fernando Bengoechea Producer: Lisa Fine

Life at Longleaf

Richard Keith Langham decorates a Mississippi vacation house based on the venerable Adirondack lodge



The boundary marker of Longleaf Plantation's dining room is a log column, actually a tree felled right on the property. Antique Windsor chairs are English; leather-backed Tatum chairs are from Langham & Company. Behind the table stands a 19th-century Welsh dresser that holds reproduction spatterware from Woodbury Guild in Connecticut. The floors are waxed Arkansas stone.



This view: The living room chimney is 40 feet high; the hammered-copper chandelier is a locally made copy of an antique country piece. The 19th-century English wing chair is upholstered in a plaid wool from Cowtan & Tout; the curtains are a Stroheim & Romann burlap, top-stitched with red wool yarn. Facing page, top: Architect Lewis Graeber III based the stair ra on classic Adirondack examples. A pendant fixture supporting three tin-and-glas lanterns hangs in the deep stairwell. Facing page, bottom: The house sits above a creek.

THE OWNERS OF LONGLEAF Plantation, a new vacation house that stands beside a surging creek in a Mississippi woodland, live only half an hour's drive away in what their decorator, Richard Keith Langham, describes as "a very traditional Georgian-style house in town." Langham, Alabama-born and New York–based, had done up two previous houses with the couple over a 15-year period, so they knew that asking him to make the 7,000-square-foot house feel cozy would not be a problem.

The inspiration for this getaway was the Adirondack lodge, a palatial log-cabin style invented in the late 19th century to satisfy the camping-out fantasies of the barons of American industry. A tower defines the center of the house, and within it a large open staircase connects the two main floors with a crow's-nest office at the top. "No one can walk into the main area for the first time without gasping a little," says Langham. The space is three stories high.

Working with architect Lewis Graeber III, Langham began with the exterior color, which he baldly calls "creosote," and accented it with turkey-red trim. "Red acts as the common denominator for the decor," says Langham, and it also warms up the large square rooms. Another warming element is wood of all kinds, from the structure itself—exposed walls and ceilings and huge supporting timbers, some recycled from old barns—to details such as the Carpenter Gothic stairway balusters and chairs made of gnarled roots. Animal motifs abound, especially antlered creatures, giving some of the rooms the feeling of a walk-in folk-art painting.

Langham employed more than two dozen artisans and small firms from around the country to fill Longleaf with





This view: In a living room bay, a double-sided sofa of birch and hickory by Lorna Lee–John Muller Designs is upholstered in a 19th-century kilim. The carved wooden stag is an Austrian antique. Standing hurricane lamps from Treillage. Facing page: The four-poster in a grown son's bedroom is newly made of old pine, with a woven leather headboard. The curtain fabric is from Lee Jofa.


the detailing that keeps the place homey"



furniture and objects. Many of the pieces were made in nearby towns, including the great room's rustic copper chandelier and the split-log bunk beds on the sleeping porch.

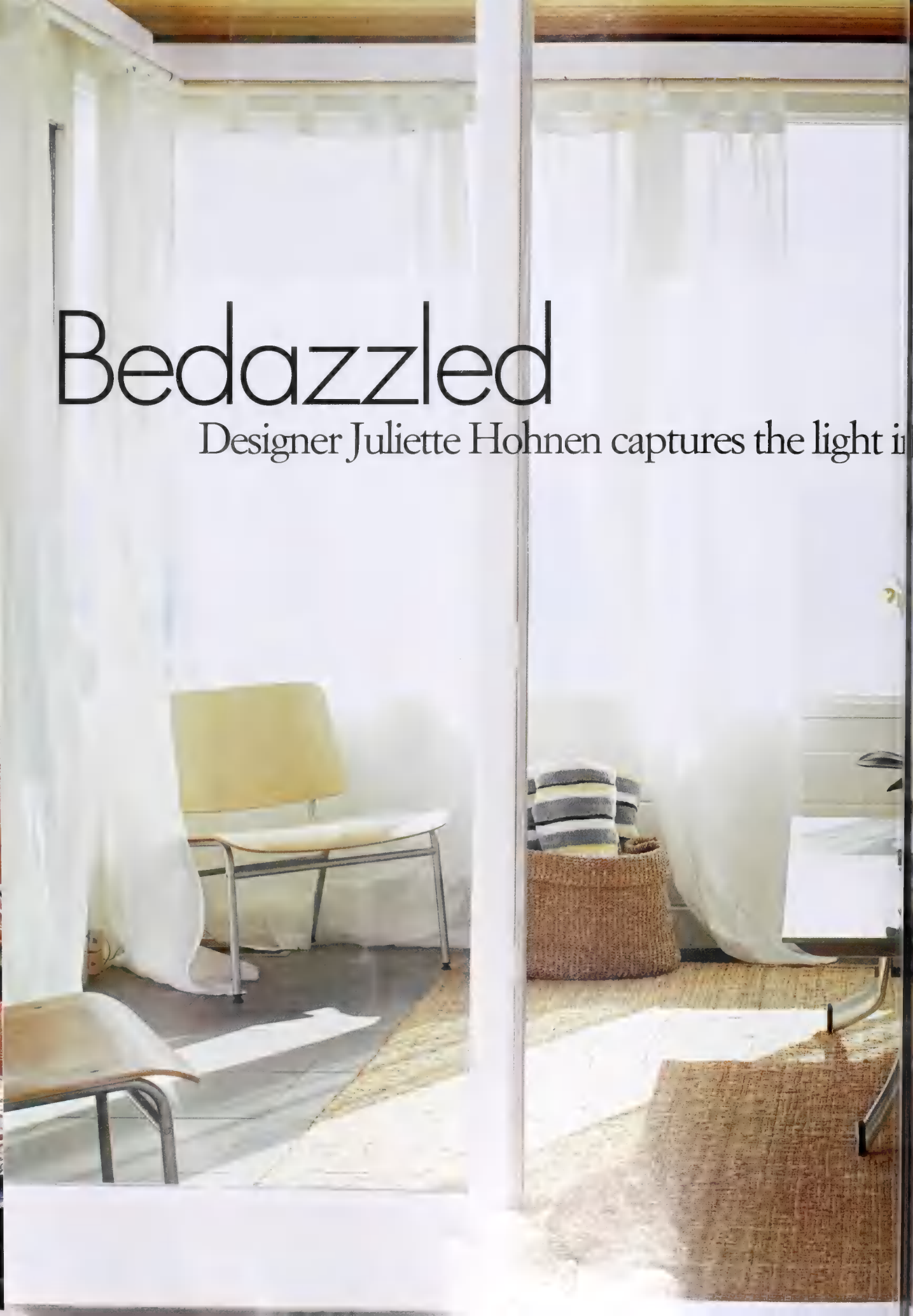
The designer also mixed in 19th-century antiques from England and America. Around the 16-foot-long reproduction dining room table, he placed mismatched 19th-century English Windsor chairs along with tall-backed leather chairs from his own Langham & Company line. "I was looking for simple honesty in the antiques," he says. "Even though we shopped all over, I wanted everything to look nestled in."

The clients hesitated when Langham told them that their bedroom should be the same creosote color as the exterior siding. "I said, 'It will be a serene room because you'll see the outdoors first, through the windows,'" Langham recalls. Just as he predicted, they love it: "All the fabrics and furnishings are highlighted because they float in this dark surround. It's such a dreamy room to be in." The bed reflects the outsize dream behind Longleat and its upstate New York progenitors. "We took a traditional American four-poster bed and blew it up to Pool Creek proportions. It commands the space in the room. They have to climb steps to get into it.

"Even if the scale is heroic," Langham adds, "there's so much in the detailing that keeps the place homey." In many of the rooms, rugs amplify the textural richness, such as a 1920s hooked example in the dining area of the kitchen, probably made in the Deep South, and Stark Carpet's customized hook-stitched rug in red, black, and cream for the bedroom. Nothing here resembles the clients' formal primary residence nearby. "Once you are in this robust house, hearing the rushing creek, you're a million miles away."



is page: The rusted iron rgola was designed by the chitect. Sun loungers by rna Lee–John Muller signs are upholstered in red nvas from Perennials ough Donghia. Facing ge: Lexie, an Irish setter, lines on the sheered-fleece ver of a recamier in the ster bedroom. The cheted wool area rug is m Stark. For more details, e Resources.



Bedazzled

Designer Juliette Hohnen captures the light i

Writer: Christine Pittel
Photographer: Jonn Coolidge
Producer: Doretta Sperduto

ner Malibu beach house



In the sunroom, filmy white cotton curtains from Pottery Barn seem to materialize the light. "This is where you really feel as if you're swimming out to sea," says designer Juliette Hohnen, who kept the atmosphere light and airy with chairs and a sisal rug from IKEA and a coffee table from Linea.





AS SOON AS DESIGNER JULIETTE HOHNEN walked through the door of the house, she was mesmerized by the light. Straight ahead was a boundless view of sea and sky, converging into a shimmery blue blur. As she stood in the living room, she was close enough to hear the waves slam the shore and then fizzle into foam on the sand. With the Pacific Ocean for a backyard, it almost didn't matter that the Tudor-style Malibu cottage, built in 1929, was a little run-down. A rotating cast of bachelors had been renting it for years, and the wall-to-wall carpet was mildewed and gritty. The space was small, cramped, and depressing.

"People always say you should live in a house for a while and then decide what to do with it, but there was no way I was going to live in it as it was," Hohnen recalls. "Besides, I already knew exactly what I wanted to do." She enlarged the windows and put sea-green slate on the downstairs floors, demolishing a rabbit warren of little rooms to make way for a generous kitchen. Upstairs, she knocked down more walls, combining two bedrooms into a glorious master suite with a fireplace, a cathedral ceiling and a bathtub near the bed: "I'm English, so I love to wallow in the bath. I had this vision of sitting in the tub and looking out at the ocean or talking to my husband while he lay in bed reading a script."

All she and her husband, Steven Weber, star of the long-running television series *Wings* and *Once and Again,* had to do was push their seat back into his car seat and drive 45 minutes up the coast [illegible] to escape the hustle and bustle of

This view: For intimate late-night conversations, guests gravitate to the living room's inglenook, an original feature of the 1929 cottage. The cushions on the twin benches are slipcovered in white denim, like the rest of the furniture. Casters make it easy to move IKEA's Eneryda coffee table around. Inset: Actor Steven Weber and designer Juliette Hohnen with their son, Jack. Far left: Silk-covered pillows and a chenille throw warm up the window seat.





Los Angeles. Then, as soon as they bought the house, Weber was offered a job 3,000 miles away. While she was interviewing contractors, he was on Broadway starring in *The Producers.* But Weber's absence during the heavy-lifting stage of the project didn't faze Hohnen, who was already familiar with long hours and temperamental crews (she was a producer and reporter on MTV's *The Big Picture* before going back to her first love, interior design, and opening her own firm). "The great thing about doing up houses


"When you sit there looking out at the ocean

ou feel as if you could dive right in"



Facing page: Clear glass, rather than a railing, walls off the deck without interrupting the view. Furniture on casters, like the chaise and ottoman from Berke's Patio Furniture in Santa Monica, is one of the guiding principles of beach-house decor. The umbrella is from Oasis Furniture. This page: The sunporch is the place to curl up with a book. The white cotton curtains are from Pottery Barn. The ivory chenille throw is from Carlyle Design; the blue-and-white towels from Costco.







is that you get tangible results," she says. "I didn't expect this to be such a huge undertaking, but I ended up putting in new plumbing, new electrical, new stucco, a new roof, a new kitchen, new bathrooms, and new windows, doors, and floors." She was careful not to tamper with the heart of the house—a pair of old-fashioned built-in benches flanking a stone fireplace in the living room—and she was happy to keep the picture window above the big, comfy window seat. "When you sit there looking out at the ocean, the walls seem to dissolve, and you feel as if you could dive right in."

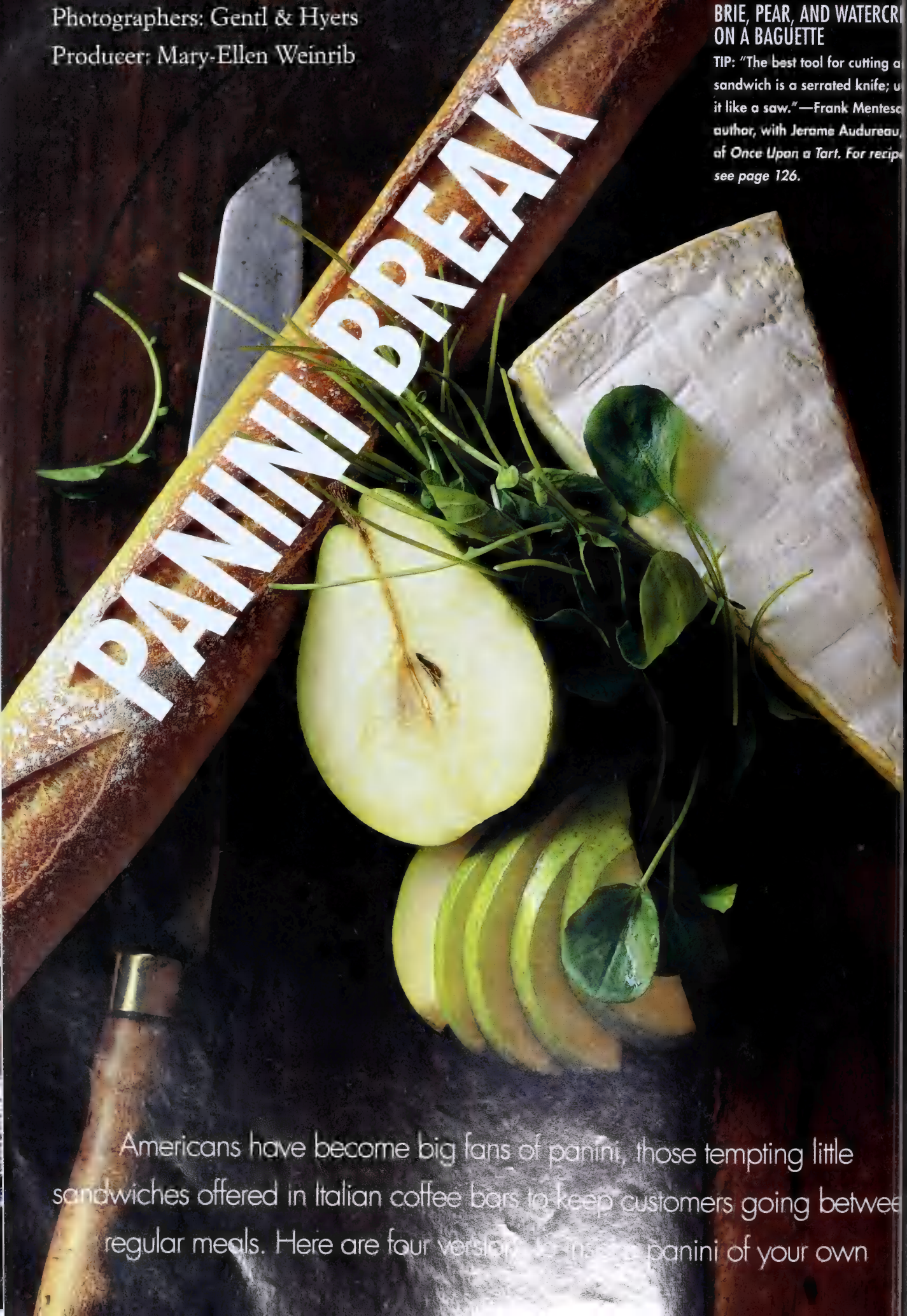
No decorator worth her salt would compete with the Pacific. Hohnen decided to make the house seem like an extension of the ocean, accenting the rooms with watery blues, greens, and aquas and painting the walls white to capture every photon of light. The furniture is a casual cluster of white slip-covered sofas and slender blond-wood chairs that look as if they could float away with the tide. She replaced solid wood doors with frosted glass and hung diaphanous curtains on the sunporch windows to billow languidly in the breeze. "Now everything feels fresh and clean," she says. When her husband finally made his way West again, he gave her work a rave review. "After ten grueling months in New York, walking into this house was like being handed a cool glass of water when you're thirsty," says Weber. "I actually sighed when I saw it. To me it's like instant tranquility." ●



his page: A whimsical light ixture, like the milk-bottle iece from Droog Design, can nap up any room. The dining able and chairs are from the erence Conran Shop. Facing age, clockwise from top ight: Hohnen designed oured-concrete countertops or the kitchen; the stove s from Viking. In the master ath, illuminated mirrors hang bove La Cava sinks, with askets tucked underneath to erve as medicine cabinets; idescent glass tiles from XPO. The bed from De La spada and the adjacent ub both have a view of he ocean. For more details, ee Resources.

Photographers: Gentl & Hyers
Producer: Mary-Ellen Weinrib

PANINI BREAK



BRIE, PEAR, AND WATERCR ON A BAGUETTE

TIP: "The best tool for cutting a sandwich is a serrated knife; u it like a saw."—Frank Mentesc author, with Jerome Audureau, of *Once Upon a Tart*. *For recip see page 126.*

Americans have become big fans of panini, those tempting little sandwiches offered in Italian coffee bars to keep customers going betwee regular meals. Here are four versions to make panini of your own



...OR, AVOCADO, ONION, AND WATERCRESS OPEN SANDWICH

TIP: Applewood-smoked bacon is preferred by panini fanciers.

For recipe, see page 126.

Whether grilled, pressed, or open-faced, thes



PROVOLONE, CURED MEATS, AND CHERRY PEPPERS ON GRILLED BREAD

TIP: "I found this 'Autostrada' sandwich at a truck stop on an Italian road trip. I make my own with a two-sided grill that resembles a waffle iron." —Nancy Silverton, author of *Nancy Silverton's Sandwich Book*. ***For recipe, see page 136.***

nall sandwiches invite endless variations



PANCETTA, ARUGULA, AND TOMATO SANDWICH WITH LEMON AIOLI

TIP: If you can't get Italian pancetta, a good substitute is slab bacon.

For recipe, see page 136.

Recipes

BRIE, PEAR, AND WATERCRESS ON A BAGUETTE

Adapted from Frank Mentesana and Jerome Audureau's Once Upon a Tart *(Knopf, May 2003)*

For the honey-balsamic vinaigrette:

- ¼ medium red onion, coarsely chopped
- 2 T. honey
- ¼ c. balsamic vinegar
- 1 tsp. Dijon mustard
- 1 tsp. salt
- Freshly ground black pepper
- ½ c. olive oil

For the panini:

- 1 Anjou or Bosc pear, halved, cored, and thinly sliced
- 1½ T. fresh lemon juice
- 1 French baguette
- ½ lb. Brie cheese, cut into ¼"-thick slices
- 1 bunch watercress, rinsed, trimmed, and dried
- Honey-balsamic vinaigrette

Make the honey-balsamic vinaigrette: Finely chop onions in a food processor. Add everything else except the olive oil and purée. With the machine running, add olive oil in a slow, steady stream. Makes about ¾ cup.

Make panini: Toss pear slices with lemon juice in a small bowl. Set aside. Cut the baguette in half lengthwise and lay it cut side up on a work surface. Lay cheese slices evenly over the bottom half. Lay pear slices in one layer over cheese.

Toss watercress in a small bowl with about ½ cup of vinaigrette. Lay watercress on top of pears. Top with the other baguette half. Cut on the diagonal into thirds. Serves 3.

BACON, AVOCADO, ONION, AND WATERCRESS OPEN SANDWICH

Adapted from Nancy Silverton's Sandwich Book *(Knopf, 2002)*

For the green goddess dressing:

- 1 c. water
- 1 T. plus 1½ tsp. kosher salt
- ½ c. fresh tarragon leaves
- ½ c. finely chopped fresh chives
- ½ c. fresh chervil leaves
- ½ c. fresh Italian parsley leaves
- ½ c. fresh basil leaves
- 1 garlic clove, peeled and finely chopped
- 1 3"-long, salt-packed anchovy fillet, rinsed and backbone removed, finely chopped
- 1 extra-large egg yolk
- ¾ c. vegetable oil
- ¼ c. extra-virgin olive oil
- 2–3 tsp. fresh lemon juice
- 2 tsp. champagne vinegar

For the panini:

- 4 slices white or whole-wheat sourdough bread, grilled (follow instructions below)
- 1 garlic clove, peeled
- Green goddess dressing
- 12 slices thick-cut bacon, cooked and drained
- 1 bunch watercress, rinsed, trimmed, and dried
- 2 T. fresh lemon juice
- Extra-virgin olive oil
- Fleur de sel or kosher salt to taste
- 2 ripe avocados, cut in half lengthwise, pitted, peeled, and sliced lengthwise into ⅛"-thick slices
- ½ sweet onion, peeled and cut in half through root end, sliced paper-thin (keep slices intact)
- Freshly cracked black pepper to taste

Make the green goddess dressing: In a small saucepan, bring water and 1 tablespoon salt to a boil over high heat. Add herbs and cook 1 minute. Drain. Cool herbs in a small bowl of ice water. Strain herbs and wrap in cheesecloth. Squeeze over a small bowl, extract juice, and reserve. Coarsely chop herbs. Place herbs in a food processor and purée.

In a mortar and pestle, pulverize garlic, anchovy, and remaining salt. Whisk in egg yolk. Slowly drizzle in half the oils, whisking constantly. As mixture thickens, slowly add lemon juice, vinegar, and reserved herb extract. Whisk in remaining oils. Stir in herbs. Makes about 2 cups.

Assemble sandwich: Rub one side of each slice of grilled bread with garlic clove. Place on serving plates, garlic side up. Spread about 2 tablespoons green-goddess dressing over each slice of bread. Arrange 3 pieces of bacon on top. Pile on watercress. Drizzle a little lemon juice and olive oil on top, and sprinkle with a pinch of salt. Top with an avocado half and drizzle with a little more lemon juice, olive oil, and salt. Add a few slices of onion over each half and sprinkle with salt and pepper. Serves 4.

(Continued on page 136)



GRILLING BREADS AND ASSEMBLED PANINI

The easy way is to use a heavy two-sided metal grill made for home use that applies pressure and heat to both sides of the bread at once; no flipping is necessary. Preheat the machine on high for 5 to 10 minutes. Grill individual bread slices with a thin layer of softened butter on both sides. To grill the assembled closed sandwiches, spread a thin layer of softened butter on the outer sides.

If you don't have a panini grill, you can use a well-seasoned cast-iron skillet or cake griddle, coffee-shop-style. Brush bread with softened butter, cover with a lid, and cook on the preheated surface over medium heat until lightly brown on one side, then turn the sandwich over and brown the flip side.



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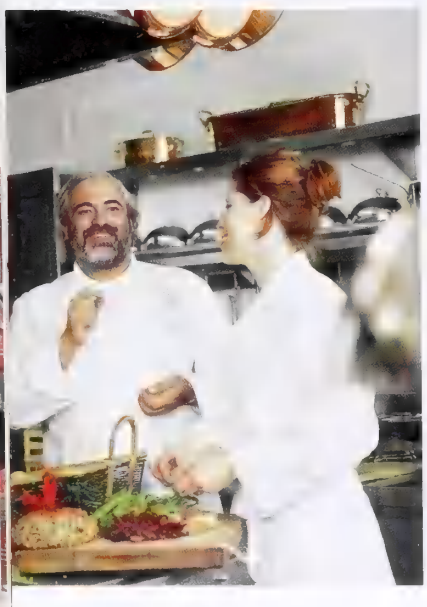




Writer: Kathryn Harris
Photographer: Tim Street-Porter
Producer: Kendell Cronstrom

French **Lessons**

At Bastide in L.A., Gallic charm wins over both the jaded and the jet set



This view: Bastide freshens up a lobster salad with a blast of tangerine. Inset: Chef Alain Giraud and sous chef Dianna Riffone.

In Los Angeles, where restaurants come and go as swiftly as the latest boy band, five-month-old Bastide gives new meaning to perfectionism. The cast in question—TV commercial director and owner Joe Pytka, chef Alain Giraud, and French design doyenne Andrée Putman—resolutely refused to open their doors until every real or imaginary wrinkle had been vanquished. "We did a lot of p[illegible] parties to test out the space, and Joe would remark, 'The waiter served the wine a little too much to the left,'" says Giraud, explaining why the principals waited two years before they felt confident enough to let the public.

[illegible] and not immodestly priced, Bastide is [illegible] on Melrose Place, a tree-lined street populated [illegible] Manolo Blahnik–shod women who >

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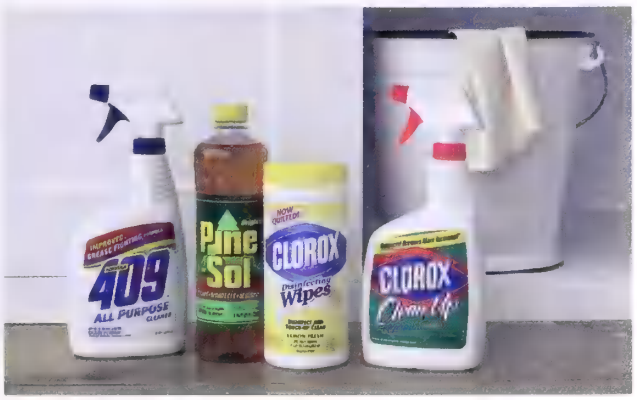
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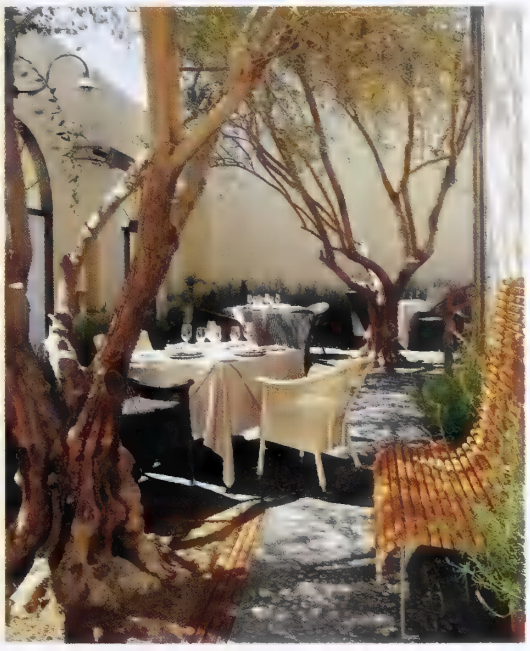
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[1] Go to www.kmart.com and complete the online registration form and click submit. ies must be received by 23:59:59 May 15, 2003, [2] Complete the official entry blank available at any participating Kmart store and follow mail-in instructions, or [3] on a 3"x5" and print your complete name and address and day and evening telephone number and mail to: Clorox "Quick & Clean" Sweepstakes, P.O. Box 4085, Grand Rapids, MN 55730-** Only one entry per person regardless of the method of entry. Mail entries (official entry form or 3"x5" card) must be postmarked by May 15, 2003 and received by May 22, 2003. nically reproduced entries, including name and address labels will not be accepted. Entries become the property of the Sponsor and will not be returned. No other form of entry will be ed. **2. JUDGING:** Potential winners will be selected on or about May 23, 2003 from all eligible entries received in a random drawing to be conducted by Marden-Kane Inc., an inde- t judging organization whose decisions are final on matters relating to this Sweepstakes. All prizes will be awarded. Only one prize per person, household or e-mail address. **DS OF WINNING: The estimated odds of winning are 1:75,000; though the actual odds of winning will be dependent upon the number of actual eligible entries received. IFICATION:** Potential winners will be notified by United States Postal Service Priority Mail with delivery confirmation and may be required to complete and sign an Affidavit of Eligibility bility Release and, where legal, a Publicity Release, all of which must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alternate winner. s who win a prize valued at $600 or more will also be required to furnish their social security number, which will only be used for the purpose of reporting the winnings to the IRS, as d by law. If the prize or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to an alternate winner. 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The interiors and garden, created by French design powerhouse Andrée Putman, recall the breezy charms of the South of France. For more details, see Resources.

hink nothing of dropping hun-lreds of dollars for a Sally Hersh-erger haircut. But while Bastide s serious about its tasting-only nenus (there are three), wine rogram (1,000 French labels re poured), and attention to letail (a handful of servers de-iver each dish), it radiates any-hing but affectedness.

"The term *bastide* means omething between a bourgeois ouse and a little castle in Pro-ence," says Putman. Giraud, a Parisian who honed his skills at series of Michelin two-star stablishments as well as Michel Richard's Citrus and Loews' Lavande, adds, "We wanted patrons to eel relaxed, like they were visiting a hef's home in southern France."

Giraud is aware of the challenges he as created for himself in a city known or its demanding diners: "'Can I have he chicken cooked like the veal, the veal ut like a fish, fish with the sauce on the ide, oh, and I have 25 allergies,'" he ays good-humoredly. "But we've found ormulas that work without compromis-ng the experience." At Bastide the food s simply plated and delicately flavored: foie gras terrine is cosseted in cham-agne *gelée,* scallops and fennel are erved with a lemon confit.

"Fortunately it's not that pretentious cooking they call nouvelle cuisine—that obsession with weight loss is so boring," says Putman, whose C.V. includes shops for Yves Saint Laurent and Cartier and hotels like Morgans in New York and Pershing Hall in Paris. This time out Putman has pared down an authentic *bastide* to its essence, beginning with the outdoor courtyard, in which olive trees dwarf what is essentially a cottage housing the main dining room. Tiles are outlined with handpicked pebbles, and water dribbles almost inaudibly into four white rectangular sinks, a modern twist on a fountain. "I am against big shows. I tried to make the place look as though it's always been here." Inside, sunlight reflects off oiled parquet floors, filters through a taupe-colored stained-glass window and sheer blue curtains, and plays tricks on the walls. "I'm not big on color, so the walls are extremely subtle—pink, blue, green, and yellow," adds Putman. "People think it's shadow that makes the walls different colors."

The back patio boasts a dramatic canopied ceiling and a vertical hydroponic garden (a wall of plants that survive on water and vitamins and need no soil), trick Putman first employed at Pershing Hall. A doorway hung with glass beads that drip to the floor—Putman's spin on the wooden or cork ones used to repel flies in Provence—leads to the main dining room. "I adore the sound they make," she says. Taupe-colored linen and flatware designed by Putman are emblazoned with a "B" composed of small circles echoing the pebbles in the courtyard, while wicker chairs mismatched in shape and color create "a skyline that's fun and more human than if we'd been impeccable." Although the food, service, and decor are suffused with a sense of occasion, Bastide's brio and charm set guests at ease. Fitting for a town that—serious movie business aside—always seems to be on permanent holiday >

Lobster and Tangerine Salad

3 1½-lb. lobsters
4 small seedless thick-skinned tangerines
1 qt. canola oil
24 whole basil leaves
12 green seedless grapes, halved
¼ c. shelled pistachios, roughly chopped
¼ c. fresh-squeezed lemon juice
1 T. finely chopped mint
1 T. finely chopped basil
½ shallot, peeled and minced
1 T. sherry vinegar
2 T. extra-virgin olive oil
Salt and black pepper to taste

Fill a sink or large bucket with ice water and bring a large pot of water to a boil. Add the lobsters to the hot water and cook 8 to 10 minutes. Remove the lobsters and immediately plunge them into the ice water. When cool enough to handle, twist tails off each lobster. Using a pair of kitchen shears, cut through the thin shell side of the lobster tails and remove tail meat, keeping meat intact. Slice meat into 8 medallions of even thickness and set aside. Using the shears again, cut through the claws and remove the meat. Chop the claw meat into large pieces and discard the lobster shells.

Zest the tangerine skins on the fine side of a cheese grater and reserve zest for vinaigrette. Carefully cut the skin and pith from the tangerines and separate the fruit into segments, reserving any juice.

Heat the canola oil in a deep saucepan until a thermometer reads 325°F. Using a metal spatula, slide the basil leaves into the hot oil and cover immediately with a lid to avoid splattering. Fry 1 minute and drain on a paper-towel-lined dish. Keep leaves at room temperature on dry paper towels. In a medium-size mixing bowl, toss the lobster-claw meat with the separated tangerine segments, reserved tangerine zest and juice, grapes, pistachios, lemon juice, chopped herbs, shallot, vinegar, and olive oil. Adjust seasoning with salt and pepper. Divide evenly among 8 8-ounce chilled martini glasses and top each salad with 3 lobster-tail medallions. Sprinkle with salt and garnish the rim of each glass with 3 basil leaves. Serves 8.

Lavender Vacherins

For the ice cream:

1½ c. milk
½ c. heavy cream
½ vanilla pod, split lengthwise
¾ c. sugar
1½ tsp. dried lavender
4 large egg yolks

For the meringue drops:

2 egg whites
½ c. sugar

For the whipped cream:

1 c. heavy cream
2 T. confectioner's sugar

For the raspberry coulis:

2 c. fresh raspberries
¼ c. sugar
1 T. fresh-squeezed lemon juice

For the garnish:

16 fresh strawberries, hulled and quartered
16 fresh lavender sprigs



Make the ice cream: In a medium saucepan over medium heat, bring the milk, cream, vanilla pod, and half the sugar to a simmer. Add the dried lavender, remove from heat, and let steep 1 minute. In a

yolks and remaining sugar togethe
Add a small amount of the warm crea
mixture to the yolks and sugar, whis
ing constantly to keep yolks from cu
dling. Return the cream mixture to
simmer and stir in the tempered yo
mixture. Cook, stirring continuous
with a wooden spoon, until the mixtu
coats the back of the spoon, abo
3 minutes. Strain the mixture into
chilled bowl and discard solids. Refri
erate until completely cold, about 4 to
hours. Freeze mixture in an ice crea
maker according to manufacturer's i
structions. Store ice cream in freez
until ready to use.

Make the meringue drops: Prehe
oven to 175° to 200°F and line a bakir
sheet with parchment paper. In the bo
of an electric mixer, beat egg whites un
they hold soft peaks. Slowly add sug
and beat for 5 to 7 minutes, or unt
mixture is medium-firm. Using a past
bag with a medium-size round tip, pip
teardrop shapes (about 48) onto th
cookie sheet. Bake in the oven until d
and hard but not brown, 2 to 2¼ hour
Remove from oven, cool, and sto
drops in an airtight containe

Make the whipped crea
In a standing mixer with
whisk attachment, beat crea
and sugar until mixture form
medium-stiff peaks. Place in
pastry bag with a star tip an
chill until ready to use.

Make the coulis: Place th
raspberries, sugar, and lemo
juice in a blender and puls
at high speed until smoot
Strain and add more sugar t
taste, if needed.

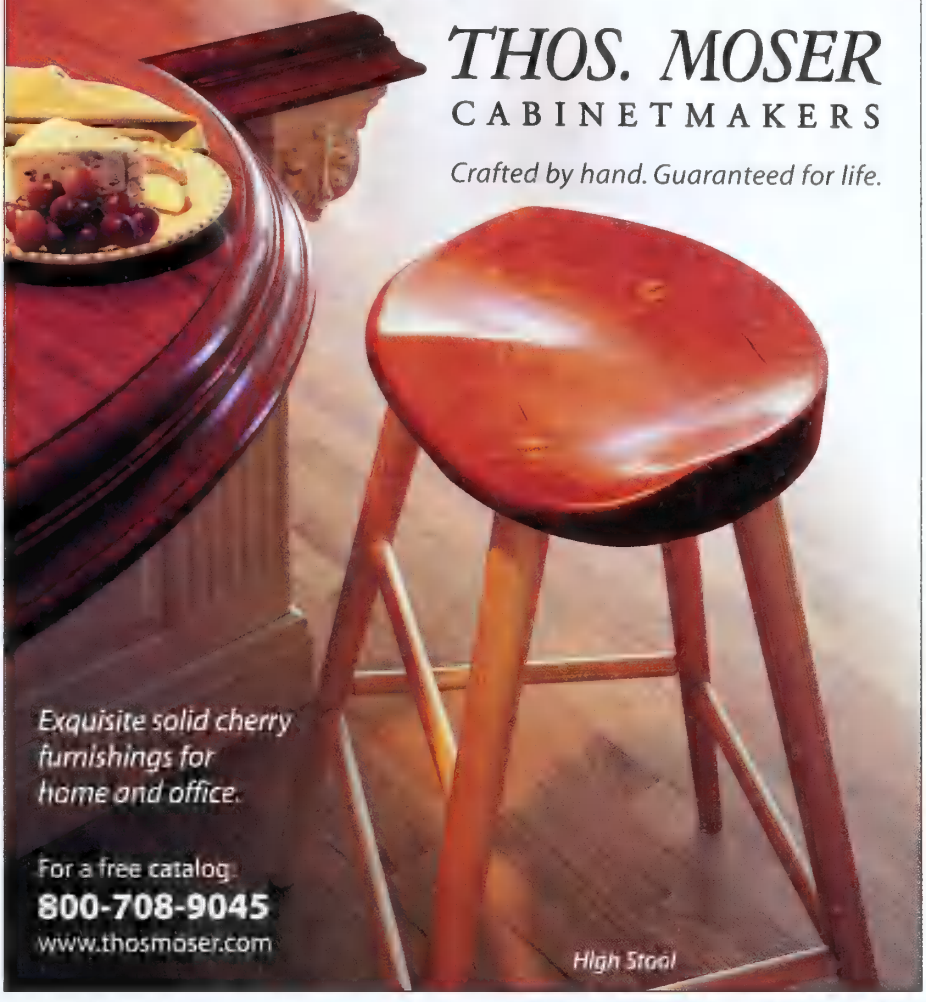
Assemble the *vacherin*
Place a scoop of lavender i
cream on each of eight chille
dessert plates. Pipe whippe
cream on top of each scoop, covering
to form a dome. Alternate the strawbe
ries and the meringue drops on top
the whipped cream and drizzle rasp
berry coulis around each dome. Ga
nish with lavender sprigs. Serves 8.



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a closer look

Can't get enough of the great design in this issue? Look no further



pages 74–83



▶ Hanging decorative paper lanterns is an easy, inexpensive way to brighten up your country digs. Shown in purple and hot pink (14" diameter); price: $5.50 each. All lanterns available in assorted sizes and colors from Pearl River: 800-878-2446 or www.pearlriver.com.



▲ Maine Cottage's iconic Comfortable Wicker chair, in tomato, is $870; 207-846-1430 or www.mainecottage.com.



▼ Get ready for a double dose of fun with Sun Bicycle's retro tandem. Price: $550; through J&B Importers: 305-238-1866 or www.sunbicycles.com.



pages 96–105



▲ These hand-sewn Middle Eastern suzanis (the word is Persian for needle), used both as prayer mats and as an awning under which a couple married, are included in dowries to plant a newlywed bridal bed. The leaf and petal motifs stitching process called

Top to bottom: 19th-century Uzbekistani suzani (TX-99 $1,200; late-19th-century Uzbekistani suzani (TX-2989), $2,100; early-20th-century silk Uzbekistani suzani (TX-1635), $1,650; 19th-centu Uzbekistani suza (TX-2903), $2,1(All from Sarajo: 212-966-6156.

To learn more about suzanis or add some pizzazz to your coffee tab pick up *Suzani: The Vok Collection*, by Jakob Taube. Price: $158; from th Textile Museum: 202-667-0441x29 or www.textilemuseumshop.org.

Producer: Tori Mike



pages 106–13



▲ Yellow birch bench crafted in the Adirondack fashion. Price: $3,500; by Lorna Lee–John Muller Designs: 212-397-3803.



pages 84–95



▲ In 1909 Pendleton began collaborating with Native American tribes to incorporate traditional motifs and patterns into blankets. This queen-size example is named for Nez Percé leader Chief Joseph. Price: $200; by Pendleton: 877-796-4663 or www.pendleton-usa.com.

▲ The ladder-back chair is an example of Colonial ingenuity: employing humble materials to adapt a 17th-century English model. L.L. Bean's take, from its Farmhouse Collection, has a hand-woven rush seat (PH44553). Price: $359 a pair; 800-221-4221 or www.llbean.com.

▶ Showcase your country pottery or your city porcelain on the aged-pine Bromley Hutch. Price: $7,825; from Ralph Lauren Home: 888-475-7674 or www.rlhome.polo.com.



▶ The dining room walls on page 88 are rendered in grisaille—a monochrome painting and drawing technique carried out in shades of gray. Appearing as early as the Middle Ages, grisaille was popular from the Renaissance through the 17th century. Arte's grisaille-inspired Décor Panoramique panels (19080) can emulate the look and save on paint. Available to the trade; 800-338-2783 or www.arteusa.com.



 (Continued from page 126)

PROVOLONE, CURED MEATS, AND CHERRY PEPPERS ON GRILLED BREAD

Adapted from Nancy Silverton's Sandwich Book *(Knopf, 2002)*

Unsalted butter, softened
8 ½"-thick slices white or whole-wheat sourdough bread
4 oz. aged provolone, sliced into 1/16"-thick pieces
4 jarred marinated cherry peppers, seeded and finely chopped
4 oz. mortadella, sliced into 1/16"-thick slices and cut in half
4 oz. coppa, sliced into 1/16"-thick slices
4 oz. Genoa salami, sliced into 1/16"-thick slices
2 oz. prosciutto, thinly sliced

Butter bread slices on one side. Place half of the slices buttered side down on a piece of parchment paper and cover with half of the cheese slices. Scatter peppers evenly over the cheese. Place a single layer of mortadella over peppers, followed by a layer of coppa, salami, and prosciutto. Place one more slice of cheese over meats. Top with remaining slices of bread, buttered side up. Grill according to directions below. Cut each panino in half on the diagonal. Serves 4.

PANCETTA, ARUGULA, AND TOMATO SANDWICH WITH LEMON AIOLI

Adapted from Ino's Restaurant, New York

For the lemon aioli:

3 garlic cloves, peeled and chopped
1 tsp. kosher salt
1 extra-large egg yolk
1 c. extra-virgin olive oil
2½ T. fresh lemon juice
1 T. hot water

For the panini:

8 oz. pancetta, sliced ½"-thick and cut into ½" cubes
Lemon aioli
8 slices white Italian bread, sliced 1"-thick, grilled (follow instructions on page 126)
1 c. chopped oven-roasted tomatoes
1½ c. small arugula leaves

Make lemon aioli: Using a morta and pestle, pulverize garlic and salt t a smooth paste. Whisk in egg yol Slowly drizzle in olive oil, whisking cor stantly. As mixture begins to thicker add lemon juice and thoroughly inco porate. If mixture is too thick, add h water to thin. Makes about 1¼ cups.

Make the panini: Place pancett cubes on a baking sheet. Cook in a pr heated 350°F oven for 15 to 20 minute until cooked through but not crisp. D not overcook. Drain on paper towel

Spoon approximately 1 tablespoo lemon aioli on one side of each slic of bread. Arrange pancetta on ha the slices and cover with about 4 tabl spoons chopped tomato. Top wit arugula and a cover slice of grille bread. Cut each panino in half on th diagonal. Serves 4. ●

resources

All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through designers; (MO) mail order; (M) manufacturer or distributor. Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

34 BIRDS OF PARADISE

Upholsterer: **Carl Dellatore,** D&F Workroom (T); 212-352-0160. *Page 34* **Irish Coast Wing Chair**—Ralph Lauren Home (M); 888-475-7674. **1. Hazelton House's Brighton fabric**—Travers (T); 212-888-7900. **2. Katmandu**—Decorators Walk (T); 212-415-3955. **3. Kininvie**—Brunschwig & Fils (T); 212-838-7878. **4. Lorenzo Rubelli's Grimaldi**—Bergamo (T); 888-3333. **5. Strawberry Thief**—Scalamandré (T); 212-980-3888. **6. Charles Burger's Sabins les Perroquets**—Quadrille (T); 212-753-2995. **7. Balimoc**—Houlès (T); 212-935-3900. **Damira frames**—Larson-Juhl (M); 800-886-6126. **Self-bound sisal rug**—Pottery Barn (MO);800-922-5507. **Lulworth Blue paint**—Farrow & Ball (T); 888-511-1121. *Page 38* **Reese Wing Chair**—Mitchell Gold (M); 800-789-5401. **1. White Dove #4** on chair—Victoria Hagan Home (T); 212-888-3241. **2 & 3. Serenata fabric; 4. Birds of a Feather**—Brunschwig & Fils, see above. **5. Pavillon de Bidaine,** Manuel Canovas—Cowtan & Tout (T); 212-753-4488. **6. Sandberg's Georg**—Country Swedish (T); 212-838-1976. **7. Eldon Print Document**—Lee Jofa (T); 212-688-0444. **Couleurs Provence frames**—Larson-Juhl, see above. **Sisal rug**—Victor Henschel Floors (R,T); 212-688-1732. **Ciara Yellow paint**—Farrow & Ball, see above. *Page 40* **Beaumont & Fletcher's Spencer Wing Chair**—F. Schumacher & Co. (T); 212-415-3900. **1. Greeff's Birds of Paradise** on chair—F. Schumacher & Co, see above. **2. #P3378-590 fabric**—Westgate Fabrics (T); 800-527-6666. **3. Birds of a Feather**—Scalamandré, see above. **4. Kanchou Print**—Brunschwig & Fils, see above. **5. De Gournay's faille**—Todd Alexander Romano (R,T); 212-879-7722. **6. Guilin Print**—Brunschwig & Fils see above. **7. Rose Cumming's Paradiso**—Hinson & Co (T); 212-688-5538. **Taichang frames**—Larson Juhl, see above **Seagrass rug**—A.I.C. Carpet & Home (R); 212-473-3000. **Arsenic paint**—Farrow & Ball, see above

52 PRETTY IN PINK

Designer: **Brooke Gomez**, 212-688-6856. *Sitting room:* **Wallpaper**, Strié—Cowtan & Tout (T); 212-753-4488. **Sofa fabric**, Sonnet—Carleton V (T); 212-355-4525. **Curtain fabric**, Carousel Check—Cowtan & Tout, see above. *Sun porch:* **Rug**, Chouse Square—Woodard Weave (T); 212-988-2906. **Wallpaper,** Henderson Stripe—Hinson & Co. (T); 212-688-5538. *Foyer:* **Bench fabric,** Rosie—Carleton V, see above. *Bedroom:* **Wallpaper; bed fabric,** Priscilla—Carleton V, see above. *Bathroom:* **Shower curtain, sink skirt,** Dally Check—Cowtan & Tout, see above.

56 MISSISSIPPI MIGHT

Shearwater Pottery; 228-875-7320.

70 WHEN HARRY MET HADLEY

Designer **Albert Hadley;** 212-888-7979. **Albert Hadley Collection**—Hinson & Co. (T); 212-688-5538.

74 FIRE ISLAND IDYLL

Pages 74 to 83 Designer: **Thomas Jayne**, 212-838-9080. *Architect:* **Peter Pennoyer**, 212-779-9765.

SOUND INVESTMENT

Pages 84 to 95 Designer: **Bunny Williams;** 212-207-4040 *Architect:* **Thomas Callaway;** 310-828-1030. **Mirror; console**—John Rosselli (T); 212-772-2137. **Stencilled floor**—Chris Pearson; 212-334-3930. *Master suite:* **Kinnicot Sofa; Rockefeller chair; ottoman**—A. Schneller Son (T); 212-695-9440. **Sofa fabric**, Puissance—Rogers & Goffigon (T); 212-888-3242. **Chair, ottoman fabric**, Borely—Old World Weavers (T); 212-355-7186. **Curtain fabric**, Ikat Check, #2218—Kathryn Ireland through John Rosselli & Assoc (T); 212-593-2060. **Rug,** Oushak—Darius (R,T); 212-644-6600. *Dining room:* **Mural,** by Patrice Yourdan; 718-387-3148. **Chandelier**—Amy Perlin Antiques (R,T); 212-593-5756. **Chairs**—Franklin Designs (T); 212-736-6555. **Upholstery**—A. Schneller Son, see above. **Chair fabric**—Rogers & Goffigon, see above. **Rug**—Patterson, Flynn & Martin (T); 212-688-7700. *Porch* **Chairs**, #30097--Walters Wicker (T); 212-758-0472. **Chaise**—Treillage (R,T); 212-535-2288. **Chaise fabric**, Sunbrella Linen 8311—Del Greco (T); 212-688-5310. *Kitchen* **Hutch**—Amy Perlin, see above. **Stools**—T&K French Antiques (R,T); 212-213-2470. *Guest room:* **Bed**—A. Schneller Son, see above **Bed fabric**, Camellia & Acorns—Christopher Norman (T); 212-647-0303. **Bench**—Berger[illegible] Antiques (T); 011-33-1-42-464-267. **Bench fabric**, Lucienne [illegible] Cowtan & Tout (T); 212-753-4488. **Rug**—Darius [illegible] above. **Sconces**—Christopher Norman, see above. **Chair**—A. Schneller Son, see above. **Chair fabric**, Tooth Check—Bennison. *Master bedroom:* **Tester bed**—[illegible]. **Bed painting; gilding**—[illegible]. **Headboard fabric,** Bel[illegible] Taffeta—Brunschwig & Fils.

THE DAPPLE DERBYSHIRE

Pages [illegible] to 99 Designer: [illegible] Lind, 4310. **Armoire**—Stuart Bu[illegible] **ric**—Brunschwig & Fils.

Antiques (T); 212-593-5756. **Suzani textiles**—Sereft & Son (R,T); 505-983-5008. **Bench**—Cupboards & Roses (R); 413-22[illegible] 3070. **Lanterns; shutters**—James & Judith Milne (R); 212-47[illegible] 0107. **Sconces**—David Duncan Antiques (R,T); 212-688-066[illegible] **Schoolhouse light**—Rejuvenation (R,T); 888-401-1900.

106 LIFE AT LONGLEAF

Pages 106 to 113 Designer: **Richard Keith Langham;** 21[illegible] 759-1212.

114 BEDAZZLED

Pages 114 to 121 Designer: **Juliette Hohnen Designs**; 323-85[illegible] 5913. *Sunroom:* **Curtains**—Pottery Barn (R); 800-922-550[illegible] **Chairs, rug**—IKEA (R); 800-434-4532. **Coffee table**—Lin[illegible] (R,T); 310-273-5425. *Living room:* **Coffee table,** Enerda—IKEA, see above. *Deck:* **Chaise; ottoman**—Berke's Patio Furniture; 31[illegible] 828-7477. **Umbrella**—Oasis Furniture (R); 310-456-9883. *Sun porch:* **Throw**—Carlyle Design (R); 310-395-666[illegible] **Curtains**—Pottery Barn, see above. *Dining room:* **Table; chairs**—Terence Conran Shop (R); 212-755-9079. **Chandelier**—Mo[illegible] (R,T); 212-204-7100. **Rug**—IKEA, see above. *Bedroom:* **Bed**—[illegible] La Espada (R); 212-625-1039. **Bedding**—Frette (R); 310-27[illegible] 8540. **Sconce**—Lamps Plus (R); 323-931-1438. *Bathroom:* **Mirrors**—Terence Conran Shop, see above. **Sink**—Lacava (M[illegible] 888-522-2823. **Tiles**—EXPO (R); 800-350-1481. *Kitchen:* **Stove hood**—Viking (R); 800-467-2643. **Light fixture**—Restoration Hardware (M); 800-762-1005.

122 PANINI

Pages 122 to 125 Brie panini: **Bread board, knife**—Mary Schaper Cheese & Antiques (R,T); 212-873-2100. **One Upon A Tart Restaurant;** 212-387-8869. *Bacon panini:* **Beig[illegible] salad plate**—Joan Platt (M); 212-876-9228. *Autostrad[illegible] panini:* **Red/orange plate**—Takashimaya (R); 212-350-010[illegible] **Stella low glass**—Clio (R); 212-966-8991. *Ino's panini:* **Stel[illegible] high glass**—Clio, see above. **Ino's Restaurant;** 212-989-576[illegible] **Panini machine**—VillaWare (M); 800-822-1335.

128 FRENCH LESSONS

Restaurant **Bastide;** 323-651-5950.

CORRECTIONS

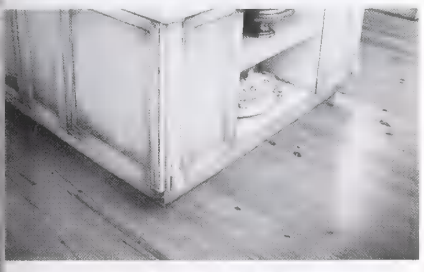
February: The following credit for "Darkness and Light," p. 48, was inadvertently omitted: *Architect* **James Sanders & Assoc;** 212-964-4813.

March: In "Royal Palm," p. 43, the photo identified as Brass [illegible]ale Antiques was instead Pierre Anthony Antiques. The phone number is 561-832-0556.



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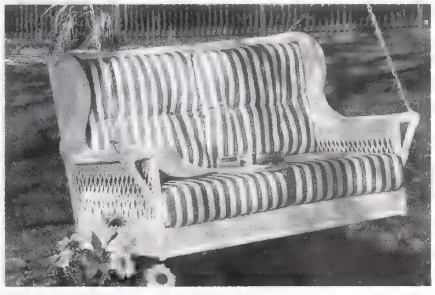
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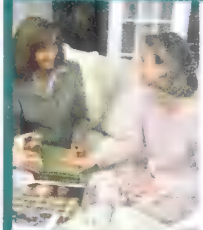


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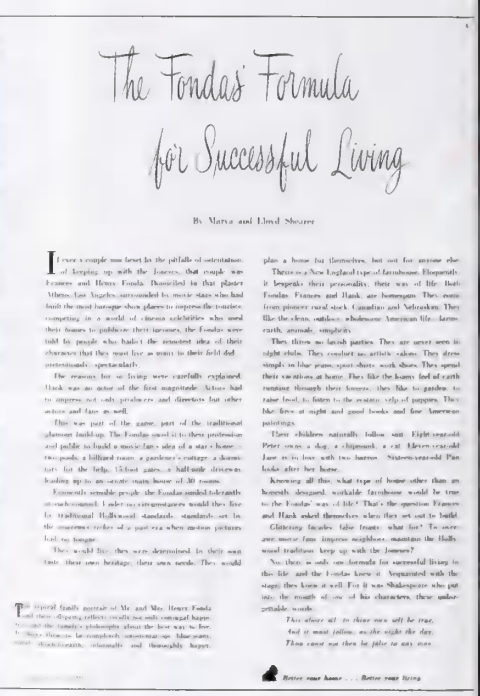

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Fun With the **Fondas**

In July 1948, when Henry Fonda was starring in *Mister Roberts* on Broadway, *House Beautifu* devoted no less than 36 pages to his family's home in Los Angeles's then-rural Santa Monic hills. The article followed Hank and Frances Fonda through the process of designing an building their unpretentious New England–style farmhouse on eight acres, which include apple orchards and an orange grove. Pictures of everything from the linen cupboard to th compost heap, and plenty of warm family anecdotes, like this excerpt, brought the story to life.





The Fondas' Formula for Successful Living

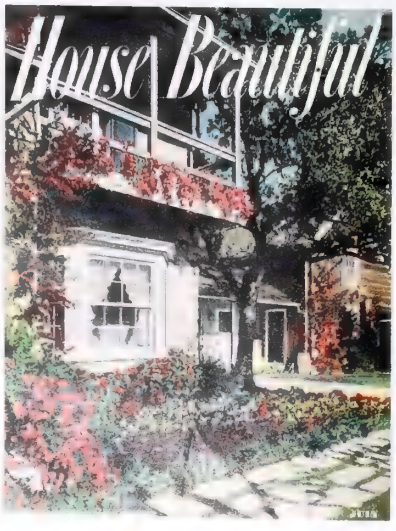
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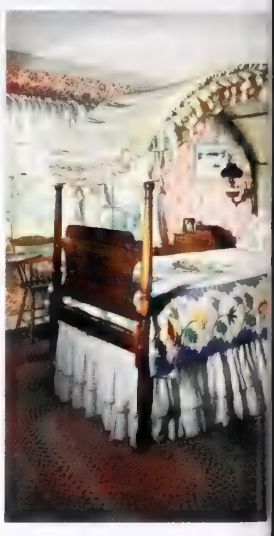
The Fonda children are extremely fond of animals, and their parents are always on the alert to add to the family menagerie. When Hank was on location in Mexico for the filming of *The Fugitive,* he and Frances both learned to like the native burros. When they returned home they told the children all about the animals and in such an enthusiastic manner that Jane and Peter asked for some. Hank said he'd see what he could do. A short time later, he heard that Metro-Goldwyn-Mayer was willing to get rid of Pancho and Pedro, a pair of burros. Summoning Jane and Peter to him, he said, "I'll get you the burros providing you take care of them. Is it a deal?" The Fonda kids agreed ecstatically.

They got their burros. Today Jane feeds and waters them each morning before she goes to school. In the afternoon, Jane exercises one, Peter the other.

Recently, while their parents were in New York, Jane and Peter became disturbed at the way in which their citrus crop was going to waste. One Sunday they decided to open a roadside stand and sell their surplus. At first, not a single car would stop. Most of the traffic going past the Fonda driveway consists of neighbors, and most of the neighbors have orange trees of their own.

With an inherited talent for practicality, the youngsters went up to the stables and got their burros. They tethered the animals to their stand, and from that point on car after car stopped. ●





…portrait from *House Beautiful*'s July 1948 issue. …hat next to Peter, up in the tree. Above left: …help of architect Kenneth Albright. Henry …ple we want to impress are ourselves." …room.

May

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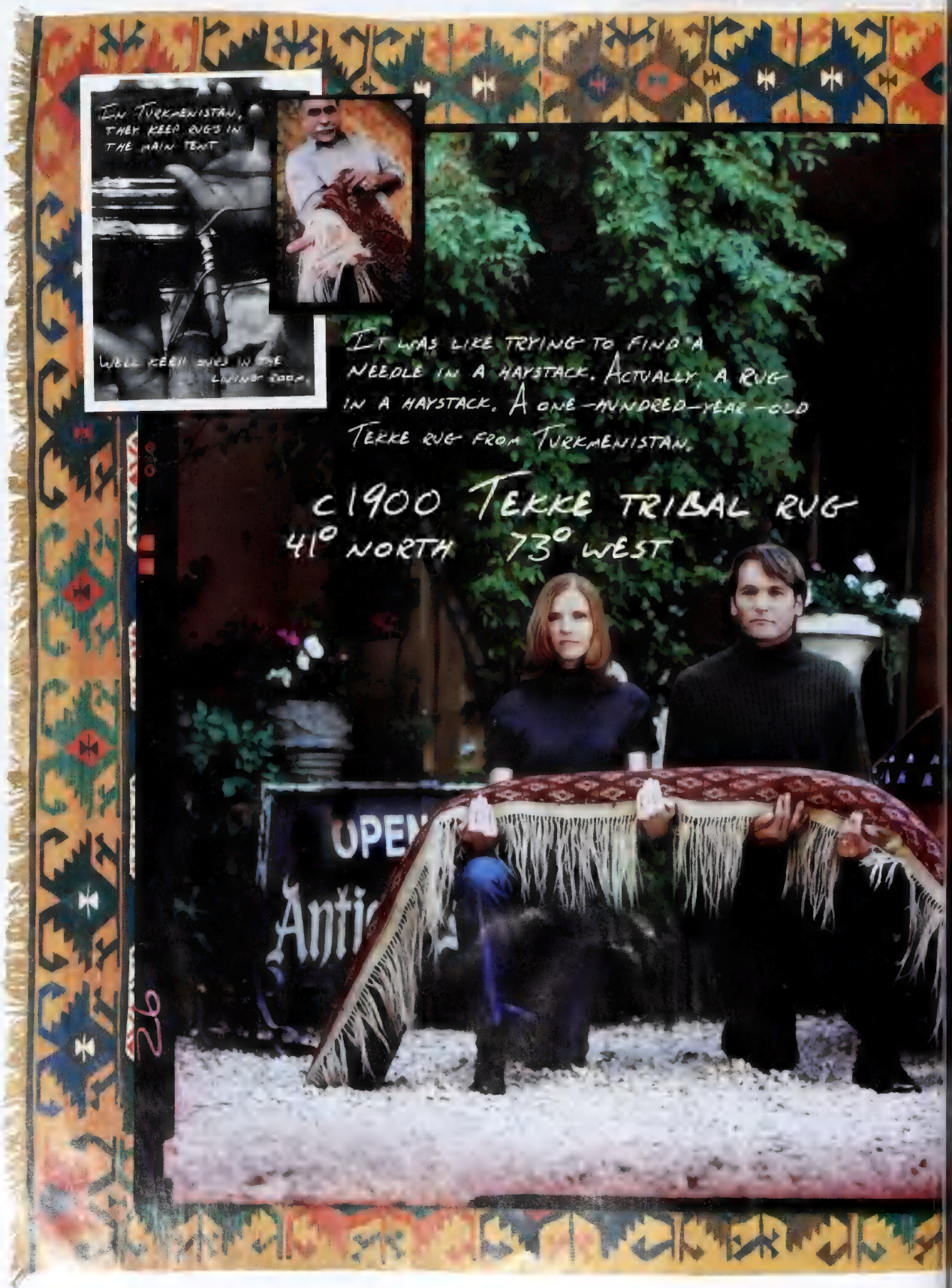
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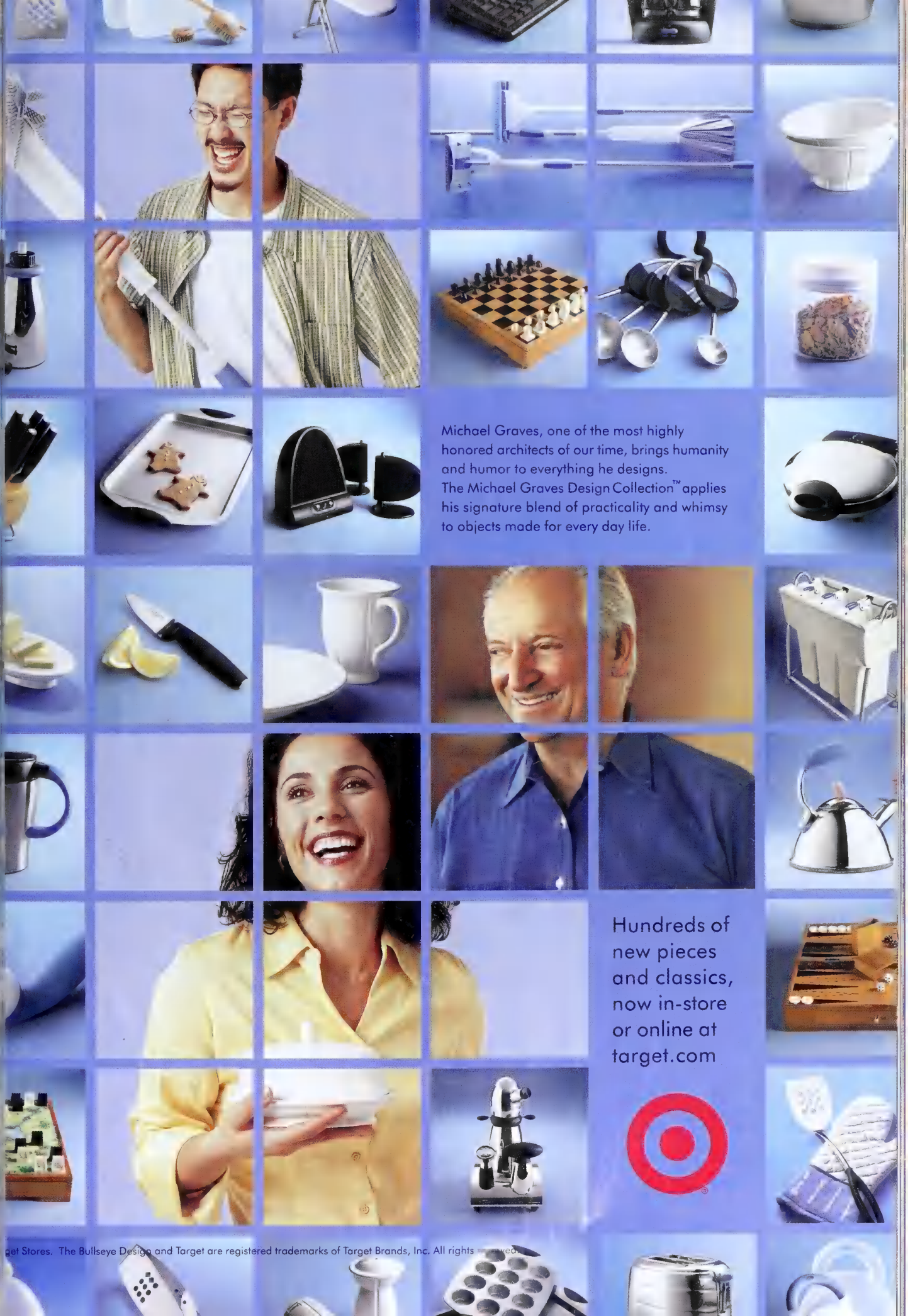


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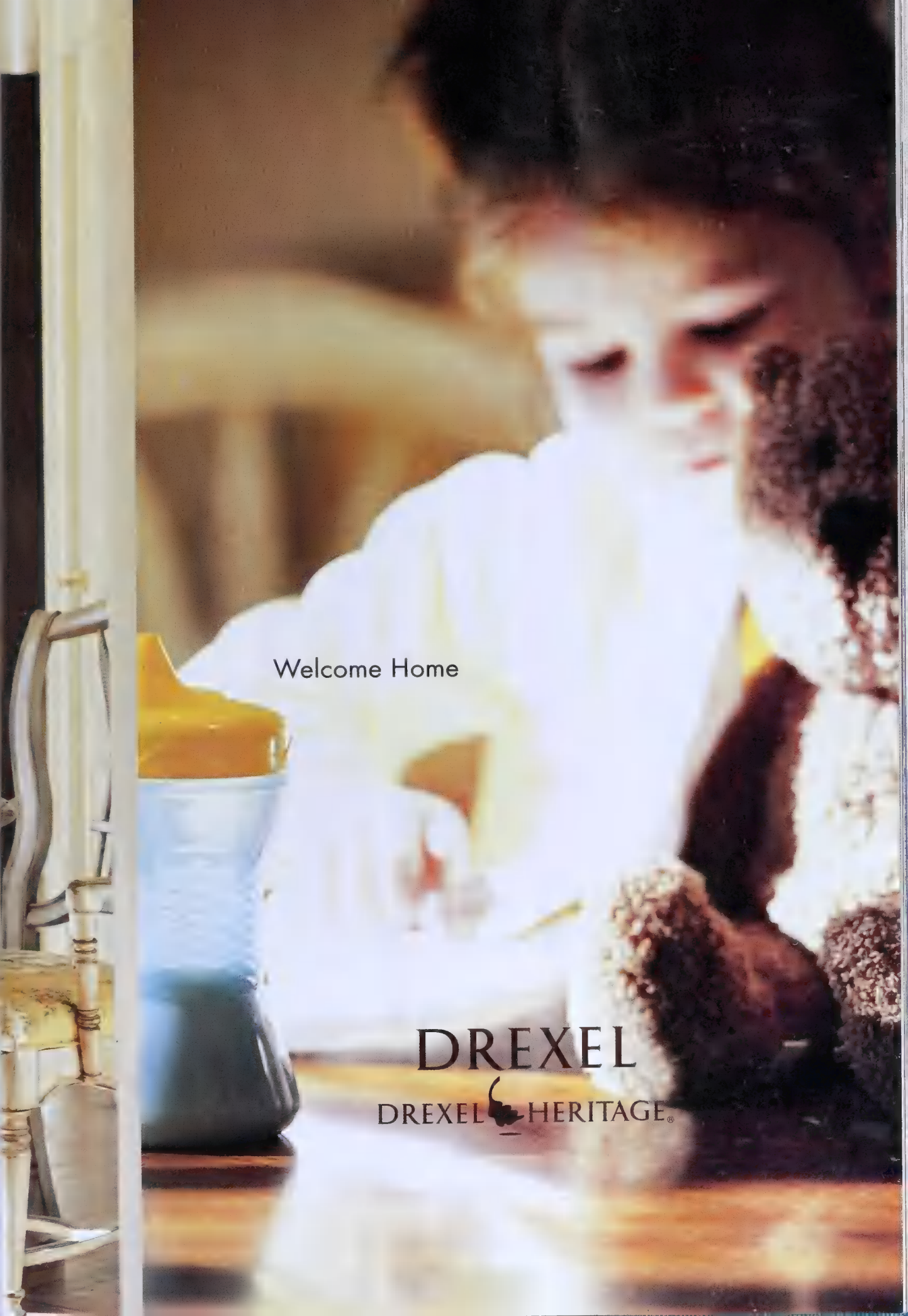
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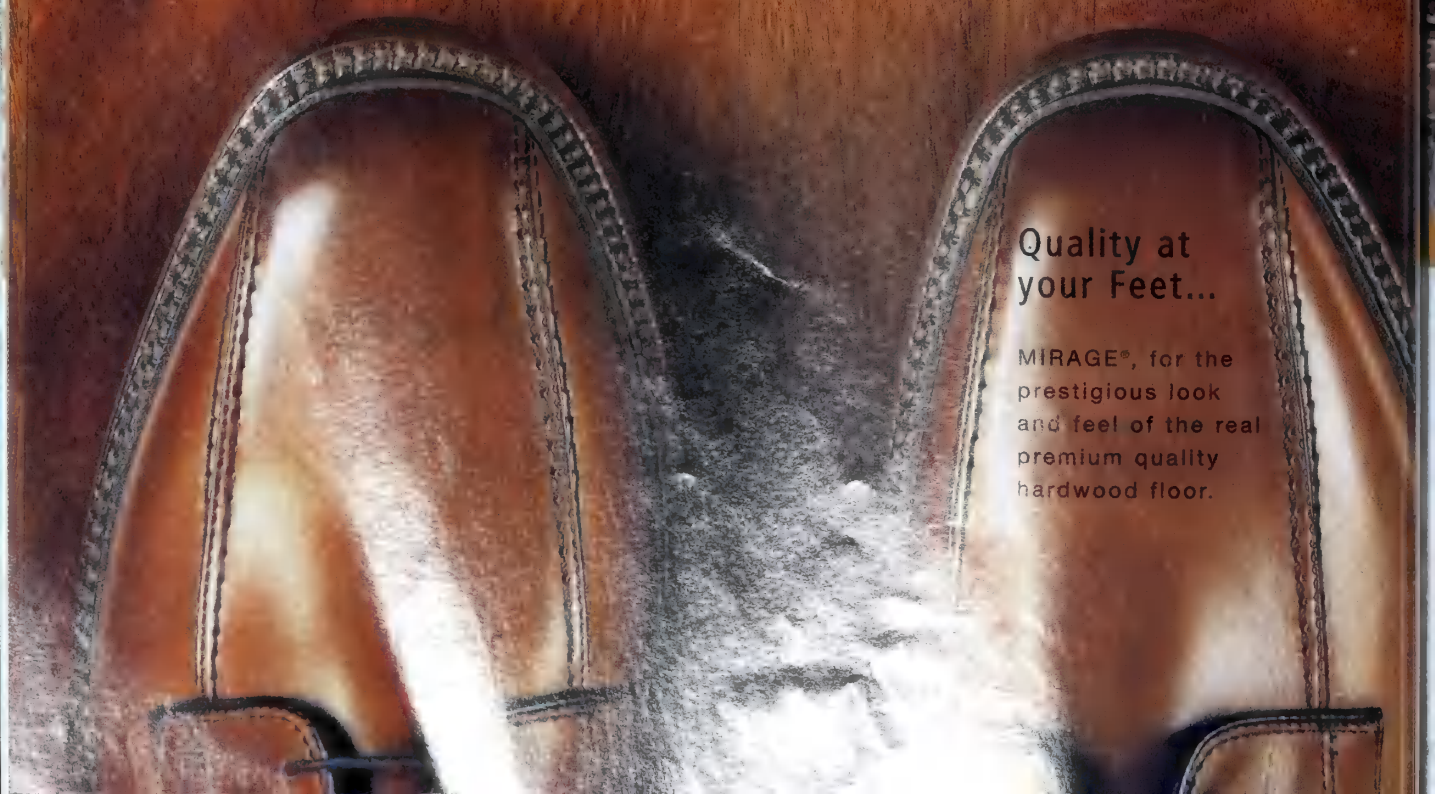
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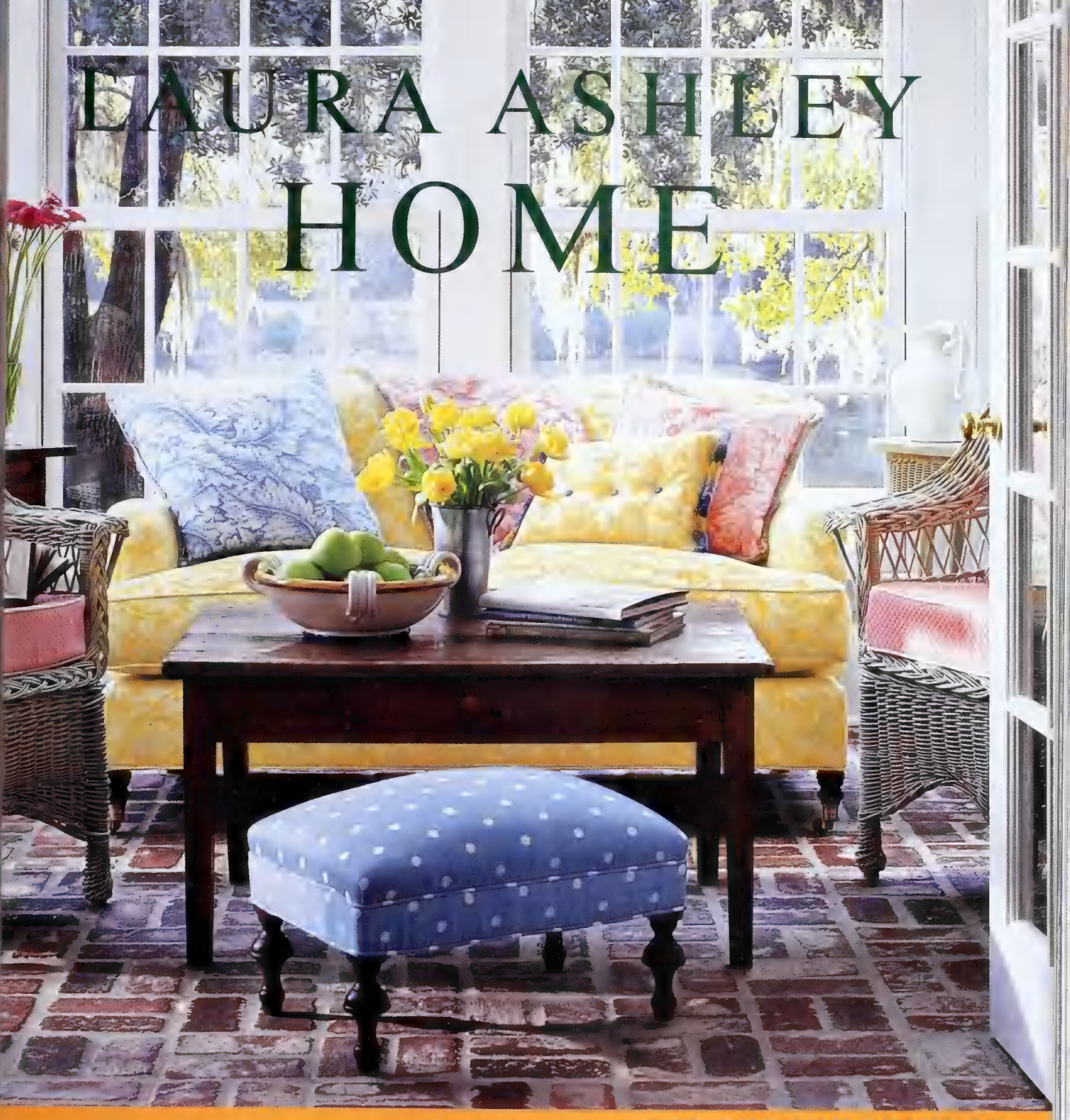
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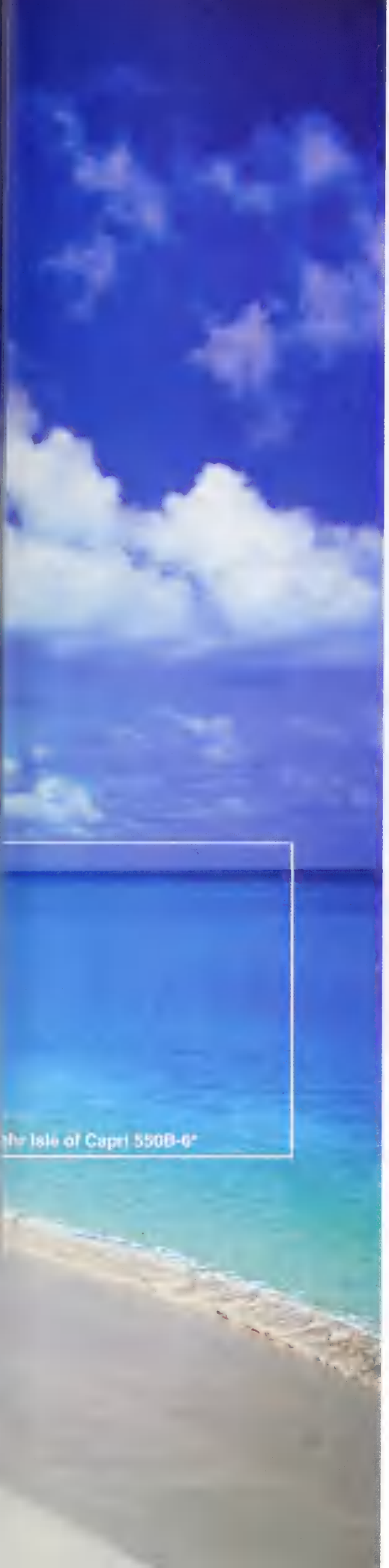
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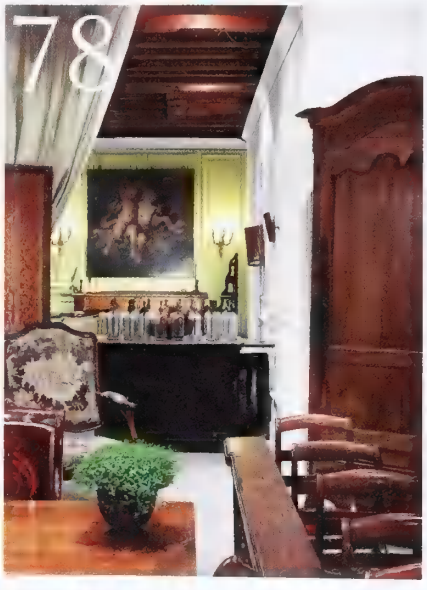
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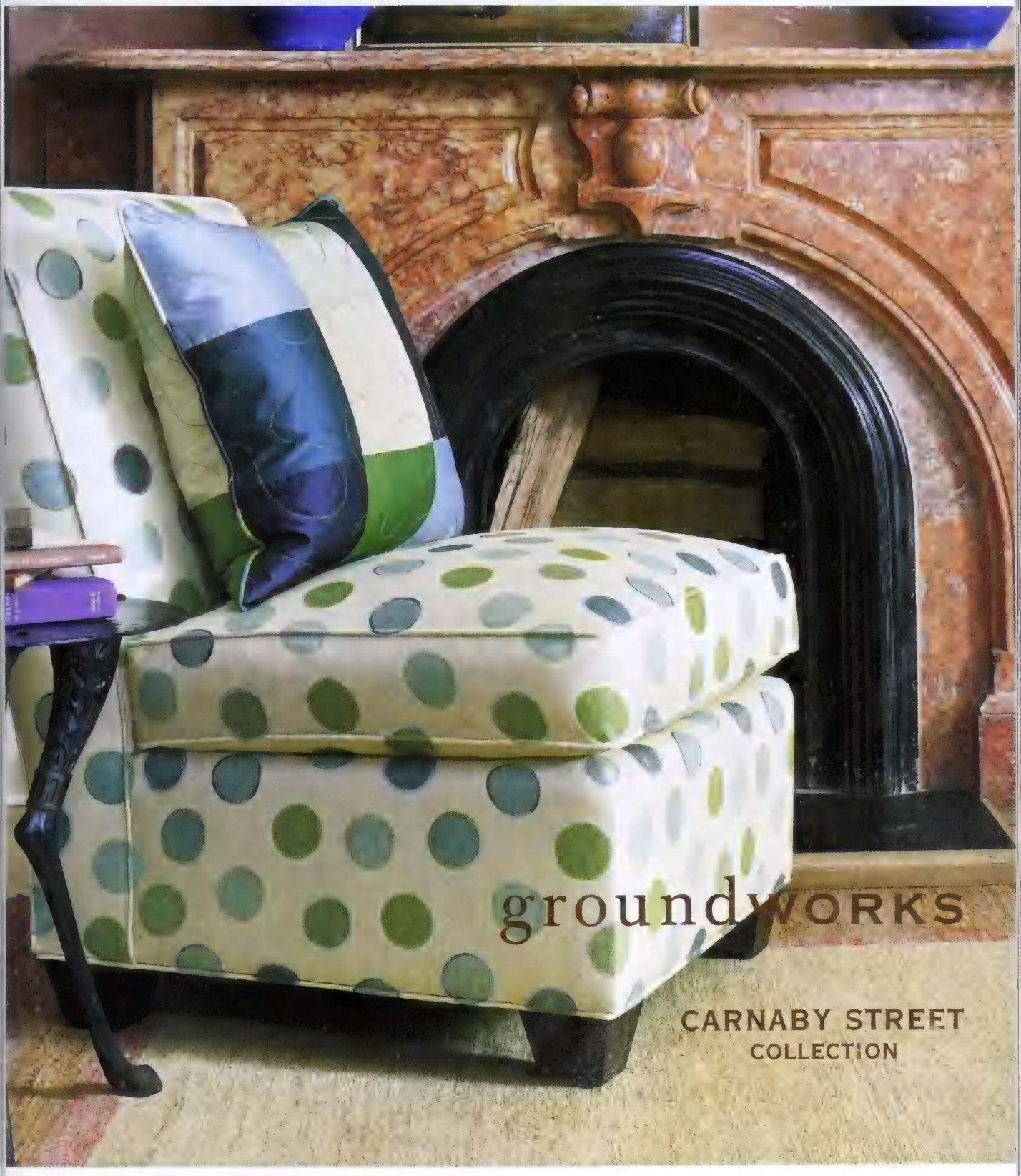
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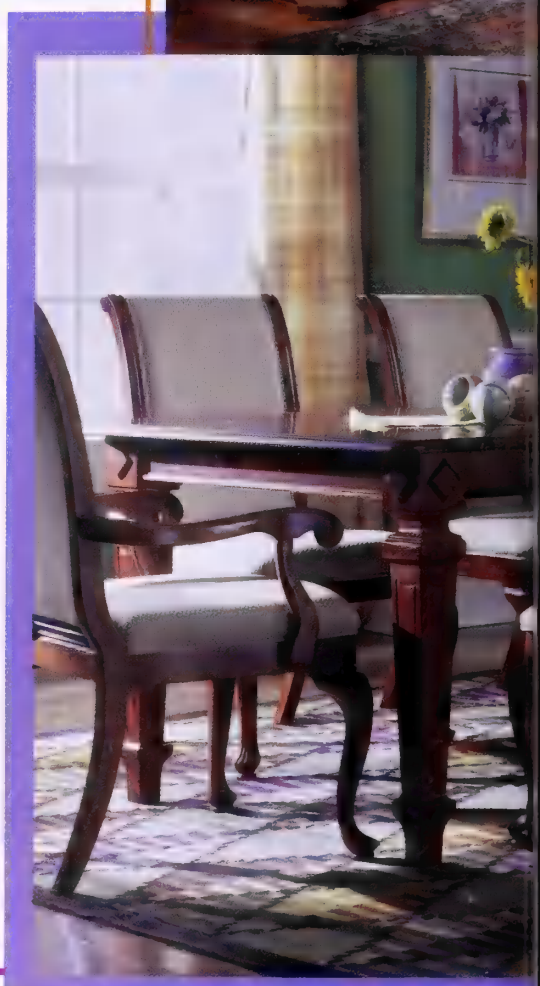
WITH ALEXANDER JULIAN



Decorating with Color

Dressing a room is like coordinating a wardrobe. Once you've got the basics, it's color and fashion that make the difference, no matter what your style—casual or formal. Alexander Julian, renowned for his color expertise and ability to blend classic design with whimsical hues, brings this aesthetic home with richly detailed furnishings rooted in tradition. "My fashion is meant to be timeless, because that's the best way for people to get the most for their money," says Alex. "In furniture, which is an investment and more permanent, this concept is a perfect fit!" Like his clothing, Alex's furniture has an easy elegance that can be "dressed up" or "dressed down." And the warm tones of the vintage hardwoods, pine and cherry veneers, finely crafted carvings, and marquetry serve as the foundation for a variety of palettes.

"Use the right colors, not just loud ones," says Alex. Select a colorful accent from upholstery or rugs and wash the walls with it—in paint. If you love the pumpkin gold in a chair's geometric cover, express yourself and paint your ceiling with it. Its subtle glow will relax the sheen of a refined cocktail table to create a comfortably sophisticated living room. Or if it's the heady, dappled rose of a playful bedding mix that inspires you, use it as a vibrant backdrop for an heirloom-quality bed. "And remember," says Alex, "neutral is a color." Beiges and tans combine beautifully with shades of nature, such as powdery sage. They also add a textural setting for an eclectic mix of elements like wood, iron, leather, and glass.



ALEXANDER JULIAN AT HOME

The Alexander Julian At Home collection of furniture is at the heart of an extensive line of furnishings and home improvement products that capture the unique Julian approach. The furniture is based on Julian's keen sense of place and history sparked by fashion savvy. The *Highlands* collection celebrates Julian's Scottish heritage, and captures the spirit of romance and drama. The *Original* collection is inspired by his dad's clothing shop in North Carolina. *The Post Road* collection pays tribute to American antiques, and has a slightly distressed finish in a warm vintage patina. For more information on these or other Alexander Julian collections, visit www.alexanderjulian.com.



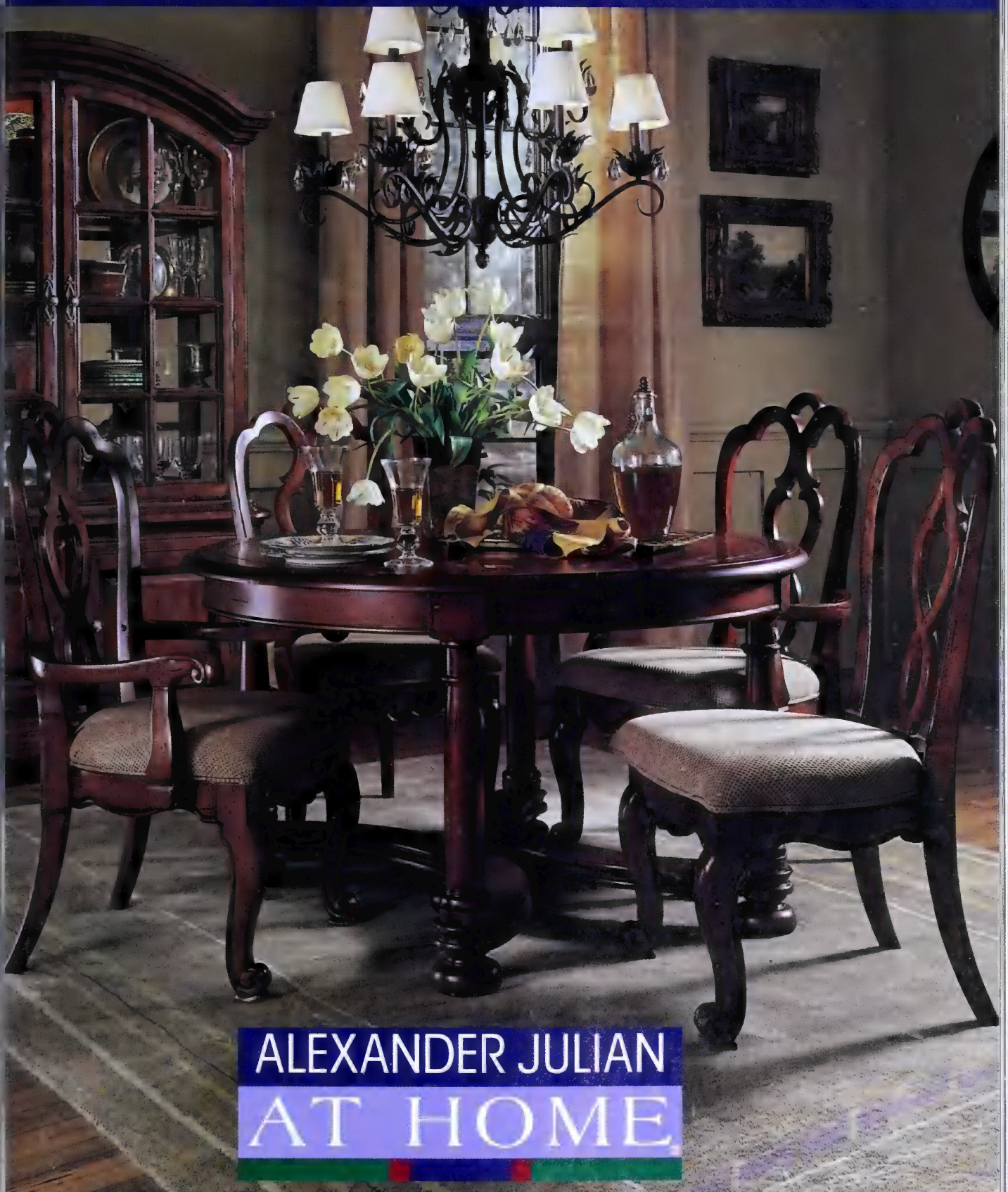
Alexander Julian's first furniture collection, *Original*, was introduced in 1994. Since then, he has been recognized with the American Society of Furniture Designers' Pinnacle Award, making him the first fashion designer to ever receive [illegible] honor. In addition, [illegible] homes from the Habitat for Humanity Clean Marketing Group [illegible] outstanding [illegible]



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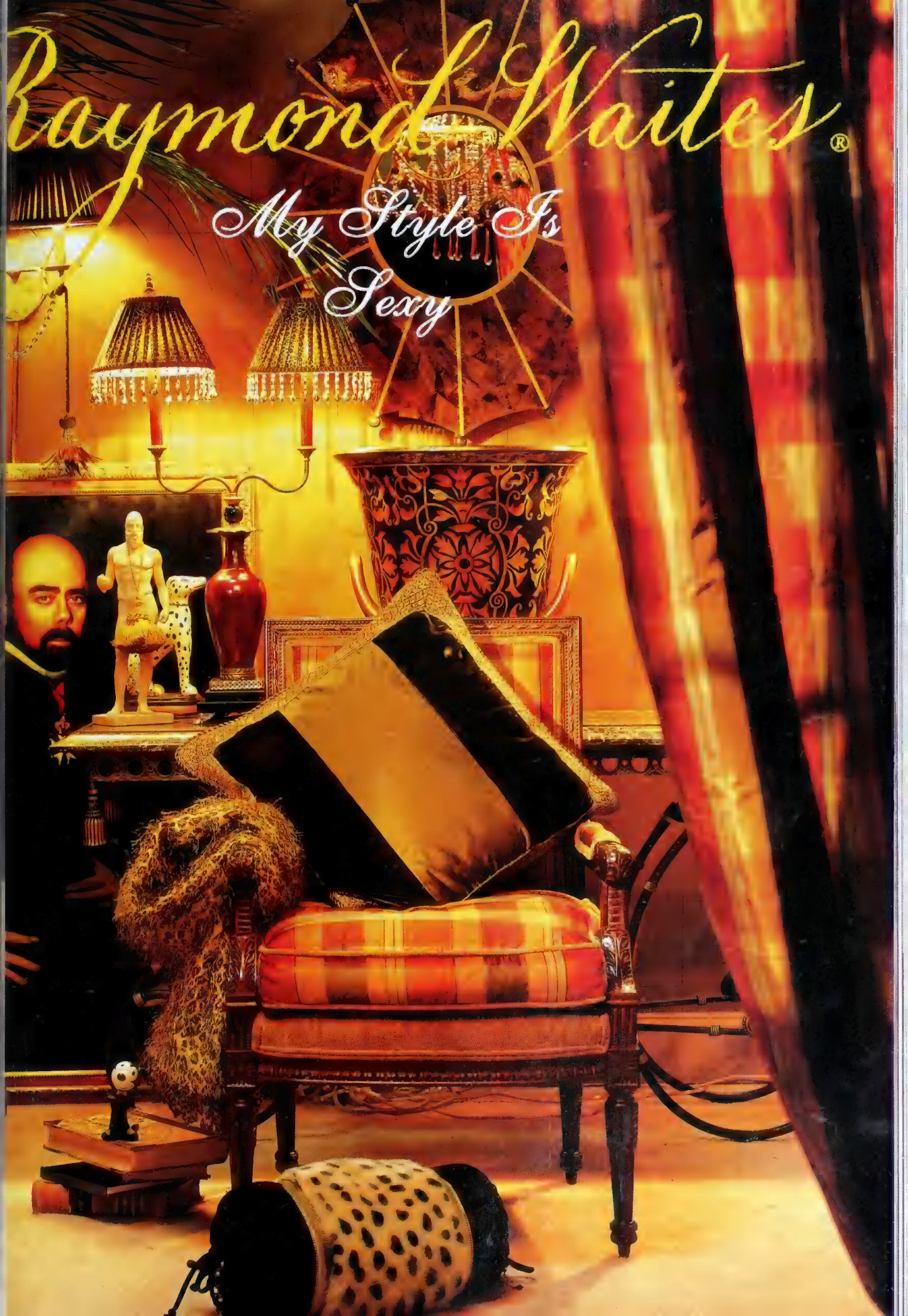


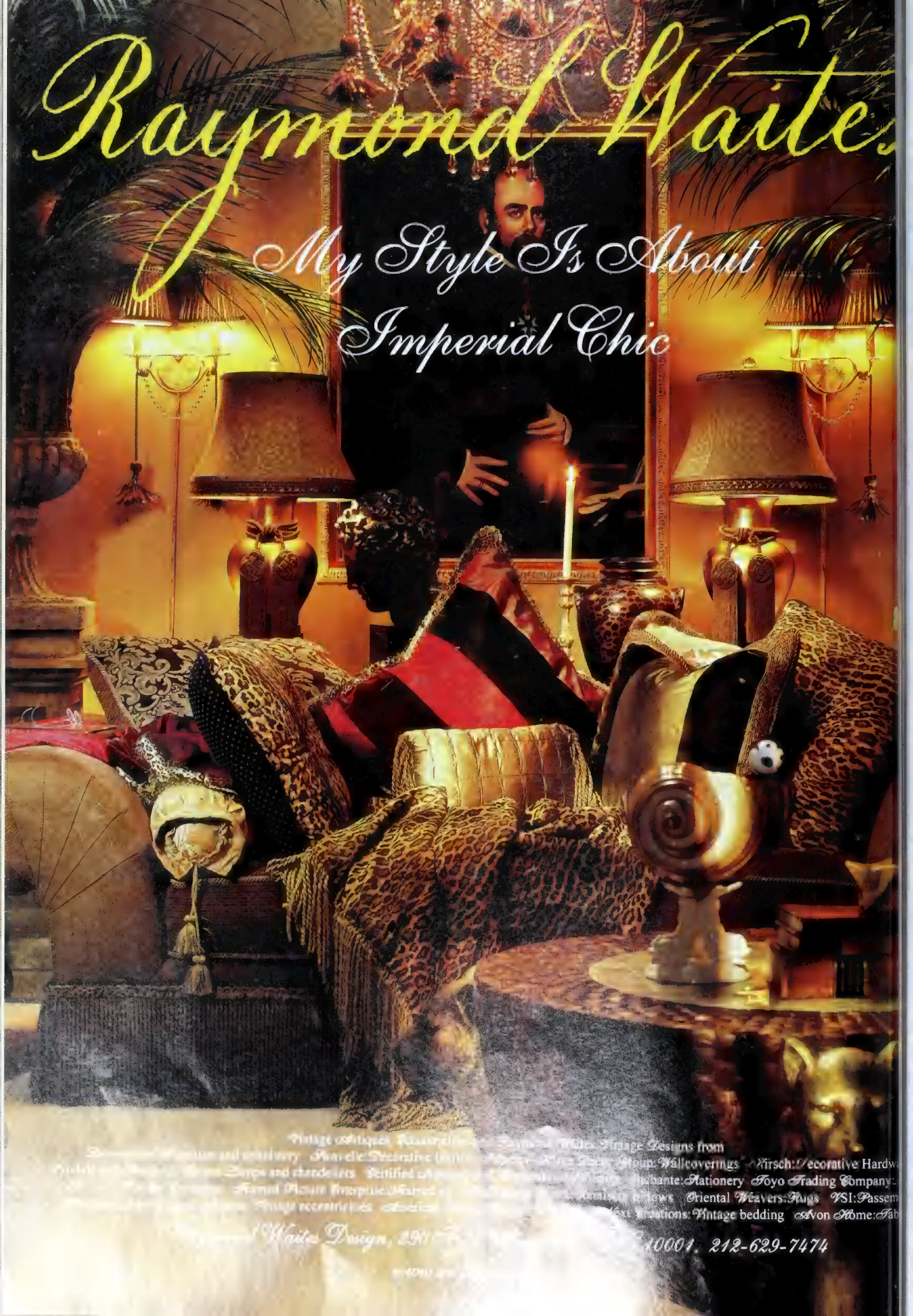
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I love old houses. I remember as a child playing in the nooks and crannies of an antebellum ho that was owned by friends of my parents. The place had been handed down through generations of same family. Some of the furniture had been there for more than a century. I haven't been back to house for many years, but my guess is that it remains much as I remember—cluttered and aged, wonderful in its decrepitude, the house of an antiques dealer's dreams. What I most recall, howeve the incredibly strong sense of place it seemed to exude, even to a child. I was intrigued by the hid back staircases, and the rooms upstairs with big four-poster beds and the clutter of things collected a a hundred and fifty years. It was quite wonderful, and scary, too, because at night the place would t on a brooding kind of glow, the sort that makes a kid imagine ghosts lurking about. Even the grand magnolia tree out front, so majestic and statuesque in the daytime, could seem like a giant monste night, just waiting to wrap you in its rubbery leaves and never let go.

Needless to say, I didn't sleep too well on the few nights my parents, brothers, and I would stay during these visits. But to this day, I can't think of another house that gave me such a rush of advent Over the years, I've visited many homes with similar character, some in America, others in Europe. common trait among them is their feeling of rootedness, the land itself seeming to be incorporated the halls, walls, and rooms. A great house is inseparable from the land around it.

My own house, still new to my family and me, was built in 1907. I've known it only in winter, ar brutal winter it was, with record snowfalls here in the New York City area. Yet our home seemed to h up just fine under the weight of the snow. We escaped the winter with no broken pipes, radiators that their job well, and many a night with that roaring fire I've mentioned before on these pages. Never less, the old house is beginning to show its age, with the creaks of a 96-year-old. I am learning its oddities, but one for certain is that the back of the house looks like it sho be the front. Yet I have the original plans and sure enough, the back was designed as back and the front as the front. Still, it's no coincidence that we tend to enter thro the rear, where a Dutch door seems welcoming.



All around us there are homes larger than ours, testimony to the old axiom—wh my pocketbook is happy to oblige—that you do not want the most expensive house your street. We are just fine, nestled in the trees, which are abundant in our village tend to minimize intrusion and encourage privacy. There was one casualty of the wi in our back yard: A dogwood that reminded me of my southern roots lost several o limbs in an ice storm. I was looking forward to its blooms this spring. There are ot trees and other blooms, so I can't complain. After all, it's spring, full of optimism, ful energy. Wherever you call home, I hope this will be a spring to remember.

Cheers,



Mark Mayfield


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imagination at work

letters

Winter Respite

I have only had the April issue for a few days and my repetitive paging has already worn it out. The warmth and rich colors of the featured interiors are a balm for sore eyes. I smelled the wood burning in the fireplace of the Adirondack lodge ["Life At Longleaf"], felt the fabrics in the Aspen ranch house ["Ranch Dressing"], and spent hours in the Fire Island beach house ["Fire Island Idyll"]. It was a delightful holiday from the monotonous norm.

Janet Brice Parker
via e-mail

Safe House

Marybeth Lambe's Thoughts of Home essay, "Runaways" [March], illustrated how our homes are not just structures, but places where we are nurtured and loved and where we seek refuge from a difficult and sometimes troubling world.

Lisa Samalonis
via e-mail

History Lesson

Mark Mayfield's editorial on antiques was timely for me ["Editor's Letter" February]. My mother passed away in February and I am in the process of dispersing her antiques. My daughter will receive the marble-top oak dresser and washstand we bought in Quebec when I was a child; my son her French fruitwood dining chairs covered in beautifully worn teal leather. As I pack and prepare each piece for its journey to a new home, I am reliving their history, and through them, my own.

Eileen Raynes
Margate, New Jersey

Please send your correspondence to hbmail@hearst.com or ... Letters, House Beautiful, 1700 Broadway, 39th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

contributors



Fiona McCarthy ▸

"History is abundant in the U.K., and it's always great to see a successful marriage of old and new," says McCarthy of her visit to Tom Helme's converted farm complex in Wiltshire, England ("Far From the Madding Crowd," page 84). A native of Australia, McCarthy is a contributing editor of British *InStyle*. She also writes about fashion and interiors for publications including *The Mail on Sunday* and Australian *Harper's Bazaar*.

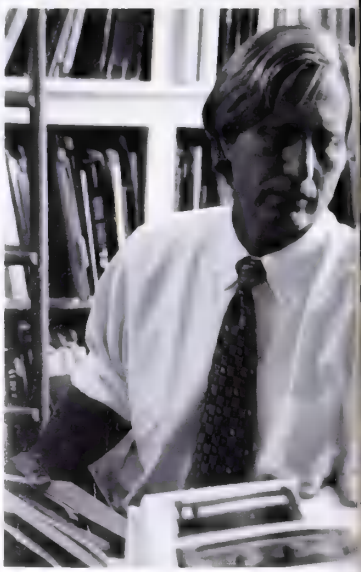


◂Meredith Etherington-Sr

London writer Etherington- ("The Family Taste," page 96) editor of *ArtReview* and *Ch Magazine*. She has written abo historic furnishings, and decorati many publications. She is the a of *The Persistence of Memory*, a raphy of Salvador Dali, as w a study of the philosophy and of Axel Vervoordt, the noted B antiques dealer and designer.

George Read ▸

George Read ("Antiques Quiz," page 56) joins *House Beautiful* this month as an editor-at-large. A former head of Sotheby's English furniture department, Read lives in Charleston, South Carolina, where he is a lecturer, auctioneer, and author. He was most recently a senior contributing editor at *Southern A...*



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1. Tom striped table runner, $30; by Les Toiles du Soleil through La Cafetière: 866-406-0667. **2.** Square mattress throw pillow, $155; by C & C Milano through Bergdorf Goodman: 800-558-1855. **3.** Canvas multi-stripe salad plate, $33; by Platt and Young through Rosenthal: www.rosenthalchina.com. **4.** Tom striped placemat, $[illegible]; by Les Toiles du Soleil through La Cafetière: 866-406-0667. **5.** Couleurs de Printemps porcelain dinner plate, $90; by Maison [illegible] www.maisonlacafetiere.com. **6.** Cloth notebook, $29; by Bookbinders Design: www.bookbinders[illegible].com. **7.** Mini [illegible] notebooks, $140 for 10; by Marie Papier through Papivore: www.papivore.com. **8.** Po[illegible]n Gallery, $[illegible]; available at Homework: 323-466-1153.



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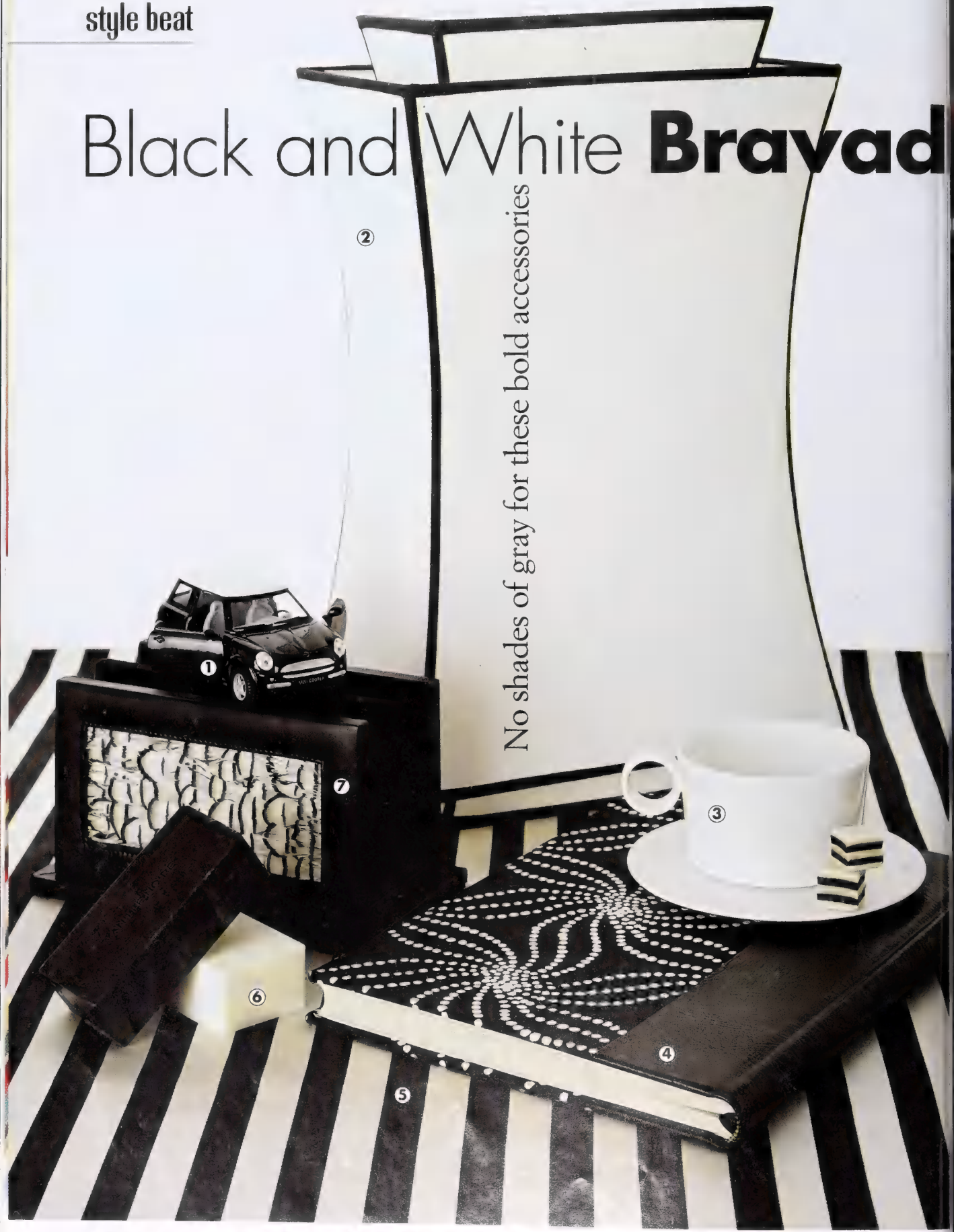
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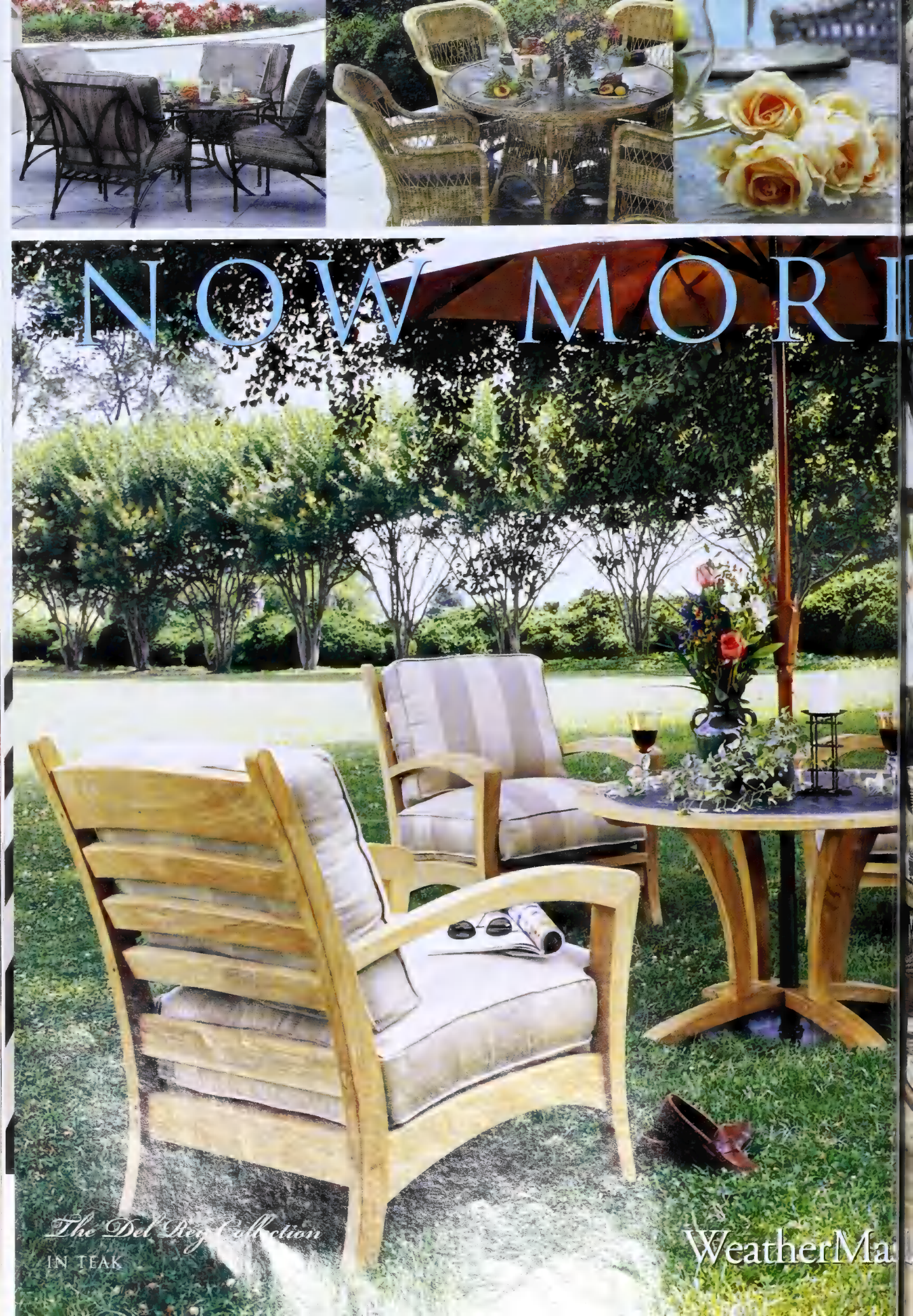
1. Mini Cooper toy car, $12; at Karikter: 800-484-6846. **2.** Pekin silk lantern, $700; by Thomas Boog: www.thomasboog.com. **3.** Porcela
Thé à Deux teacup, $305, part of a set includi ith saucer; designed by Peter Maly for Ligne Roset: 800-297-
4. Spotted star silk journal, $150; by Neisha Cros through Kate 888-941-6969. **5.** Silk black-and-white-striped throw, $2,79
by Armani Casa: 212-334-1270. **6.** Vanille Noire c ine Memmi through C.O. Bigelow Apotheca
800-793-5433. **7.** Letter organizer, $260; by Rebec Mauer for Jonathan Adler; at Gardiner Goldman: 800-967-3788.

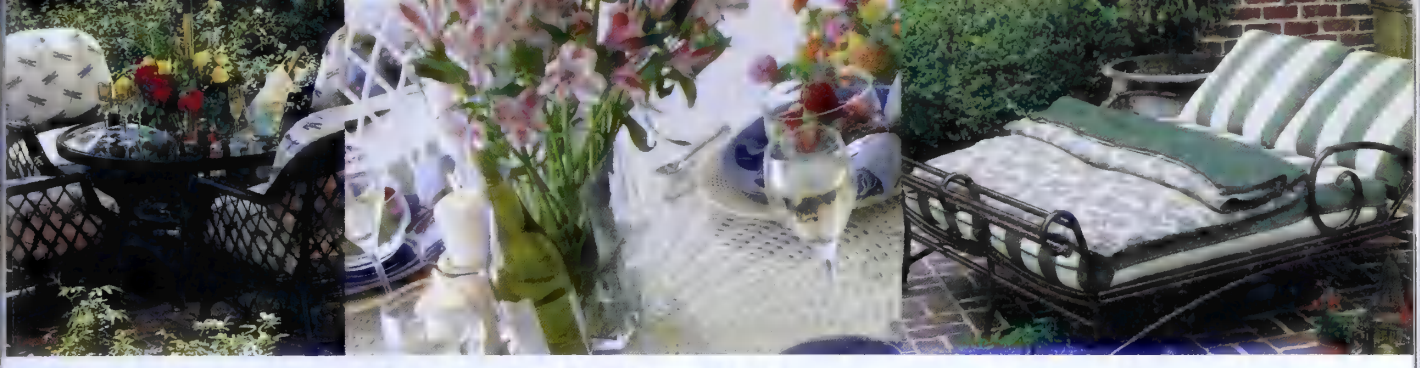


GET AWAY

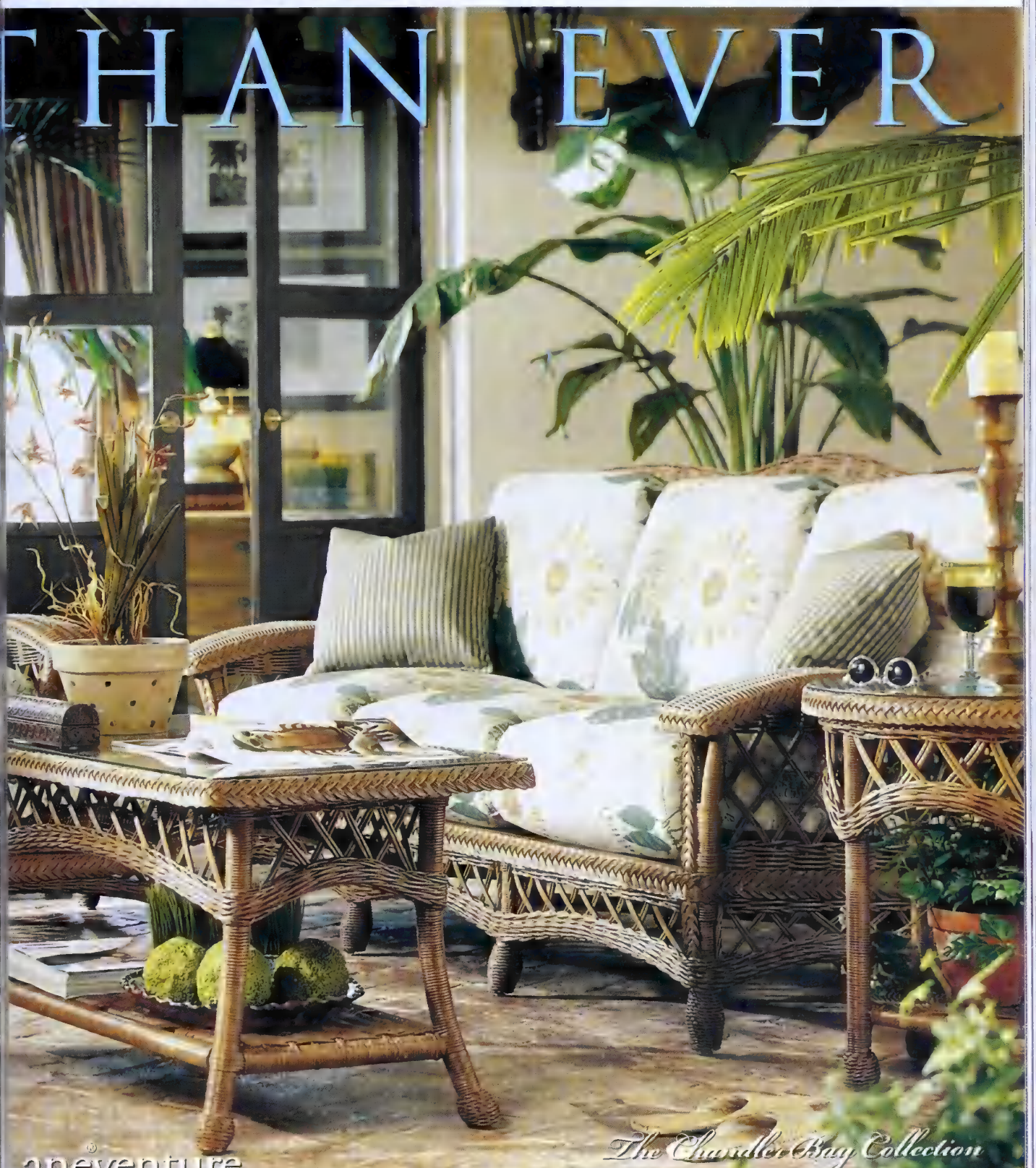
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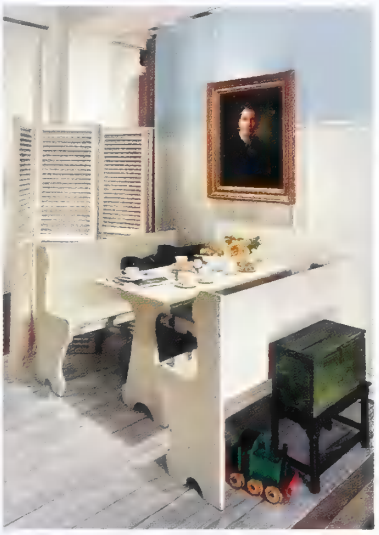
Highlights

Next Wave of Designers

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On October 7, 2002 House Beautiful unveiled rooms designed by Next Wave of Designers Celia Domenech, Eric Prokesh, Michael & Alex Misczynski, Joseph Riccio, Stephen Saint-Onge and Jacqueline Segura. The exclusive exhibition, panel discussion, cocktail reception and silent auction was held at Sotheby's in New York City to benefit Alpha Workshops. Over 400 guests attended. Rooms were appointed with furnishings from the New York Design Center and art and antiques from Sotheby's.

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Breakfast room designed by Stephen Saint-Onge



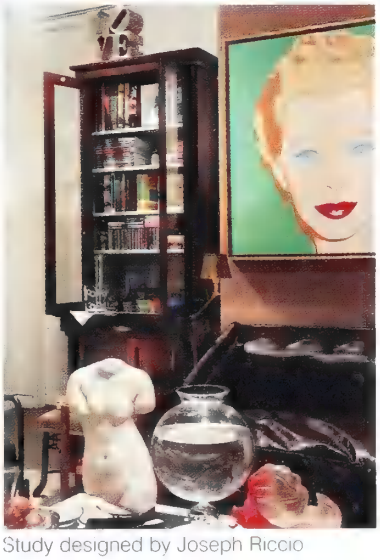
Bedroom designed by Jacqueline Segura



Dining room designed by Celia Domenech



Living room designed by Michael and Alexandra Misczynski



Study designed by Joseph Riccio



Sitting room designed by Eric Prokesh
Images: Frank Ritter Photography, courtesy of NYDC

only in House Beautiful

Fashion Week for Fabri

Every other year, Paris mounts a show of the latest curtain and upholstery materials. Here are HB's 2003 p



STRIPES GALORE

Producer: Elaine Wrightman
Photographer: Doug Rosa

1. Rubelli's moiré pinstripe San Samuele #7491-4 is available through Bergamo. 2. A seven-color rainbow gives width to Etro's Shannon; through Fonthill Ltd. 3. Rich velvet stripes warm Metaphores' Arc en ciel, in eighteen; through Donghia. 4. Chenille stripes texture Nobilis's Cogolin #8804/90. 5. Raised velvet forms ribbonlike stripes on Rubelli's Asian #7435-02, through Bergamo. 6. Horizontally pleated stripes dramatize Liberty's Brube #F4320-01; through Osborne & Little, available in June. 7. Broad moiré stripes mark Rubelli's San Basilio #7492-6; through Bergamo. 8. C&C Milano's Genova #130689 has three linen stripes. 9. Broad stripes are red and green on Boussac Fadini's classic Oratio #F392, available in August. 10. Horizontal stripes on Nobilis's Rayure Miami #8790-96.



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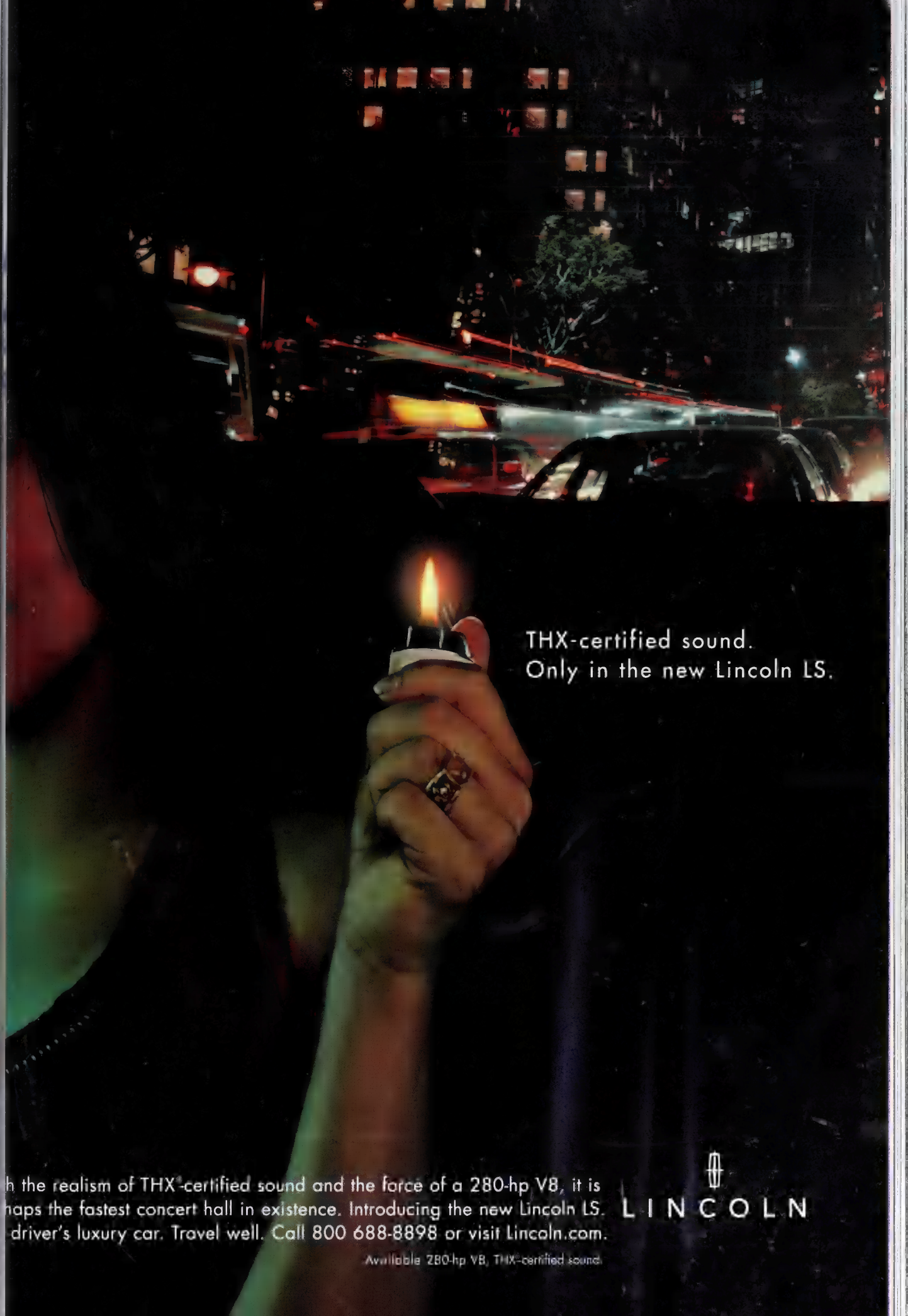
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LIGHT AND LIVELY



1. & 2. From Osborne & Little, an open plaid Haiku #F5235-01 and Asian-style Asuka #F5234-04, both available in June. **3. & 5.** Deep pin blue stripes are variations from Nobilis: Louise #8760 91 and Louise #8762 50. **4.** Pansy roses brighten Manuel Canovas's Rosa #1447/01 through Cowtan & Tout. **6. & 7.** Manuel Canovas's blue toile Siam #1454/01 and floral vine Amita Metis #1441/01 are both availa through Cowtan & Tou **8.** Nina Campbell offers an exotic flocked v 21/01; through Osborne & Little, available in **9.** Pretty floral brand tered over Gaston y Daniela's Barbad Brunschwig & Fils. **10.** Hand-drawn flowers cover Dominique Piq ; for Rubelli through Bergamo.


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SHERBET SHADES










1. Rubelli's floral lampas Asolo #7507-5 is available through Bergamo. **2.** An Art Nouveau–inspired damask, Beauclair Silk Woven #89558 in iris 731 and chartreuse 426, comes from Brunschwig & Fils. **3.** Ribbed stripes enliven Kenzo Maison's Strongo Amande #3543-01 for Lelièvre; through Old World Weavers. **4.** Dominique Kiefer's Glacé #7043 is a glazed linen, shown here in lilas 7, absinthe 8, and bleu de ciel 9; for Rubelli through Bergamo. **5.** Brunschwig & Fils' [illegible] is Locklin Place Cotton Print #79606-007. **6.** Osborne & Little's Suko #F5231-02 is a Japanese-inspired patchwork, available in [illegible]. **7.** Pleated silk dupioni from Jim Thompson's Crescent #3130 are shown in Peachbloom 06, Mastic 05, and Sea Spray 04. **8.** A spectrum of [illegible] is Dari #4541/01; through Cowtan & Tout. **9.** Peonies brighten Lorca's Scarabée vert #535/02; through [illegible]. For more details, see Resources.



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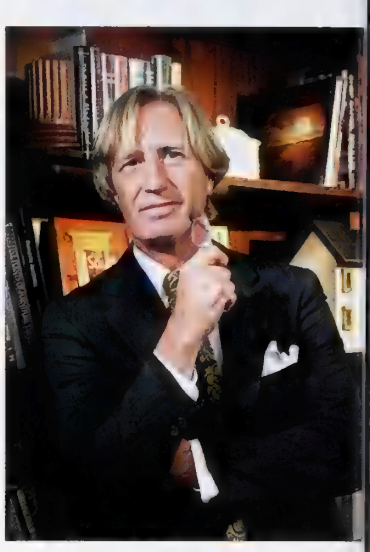
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Art & Antiques Quiz

Torn between two Monets? Unsure whether to take your restorer's advice? We have all the answers

Writer: George Read Portrait: Peter Gregoire



George Read lectures regularly on antiques, and often uses this quiz to test the knowledge of his audience.

The antiques market is full of quirks. Similar—and sometimes identical—objects can vary dramatically in value from city to city, within a single neighborhood, and from shop to shop. Objects that are available in large quantities often increase in value. Conversely, and counterintuitively, rarity can reduce price. If such things happened in the stock market, the brokers might rebel, but dealers, curators, and collectors appear to thrive amid such contradictions. Take our test, and see how you would fare as an art-world professional.

• You are shopping for antiques and you come across an American chest of drawers with an old, crusty finish that looks like it has never been cleaned. But you like the shape and proportions. Your restorer, Arbuckle, looks it over and says he can easily strip off the thick layers of wax and repolish it for you. Do you take a chance, buy it, and give it to Arbuckle?

Yes, this could be a treasure. But don't let Arbuckle strip it down. Even when crusty, an old finish is highly prized in American furniture and may in fact account for most of the value of this piece.



Above: Much of the value of this Chippendale chest may be in its original finish. Below: Claude Monet's *Haystack Near Giverny.*



• You win first prize at a museum fund-raiser. As your prize, you may choose one of two Monets. The first is an unusual and rare winter scene, the only work done by Monet of a quaint village in Normandy. The other painting is one of Monet's numerous and well-known *Haystacks*. You like them both, and you want to make a really smart investment choice. Which one do you take?

The Haystack. *Let the muse keep the rarity for academic stu Monet's haystack and water paintings are instantly recogn able, which adds value in the m ketplace, much like a famous bra name on a piece of luggage.*

• You have too many emeral Six will have to go. You go to A wright, a reputable local dea to see if he would like to b them. He makes you a brea taking offer for the best sto far more than you expect He does not want the oth Do you accept?

No. Insist that he buy all of stones together or go e where. You never want to the best example from any lection first and then be with the lesser pieces.

• Your clever friend Capabi finds a set of 12 porcel plates for sale at the do town antiques mall. The



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It's possible with the
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With acid reflux disease, even a little heartburn can be serious

If you suffer from persistent heartburn 2 or more days a week, even though you've treated it and changed your diet, it may be due to acid reflux disease. And that can be serious. Because, with even a little heartburn, you could have serious damage to the lining of your esophagus (erosive esophagitis). Only a doctor can determine if you have this damage.

For many, NEXIUM gives complete, 24-hour, day and night relief.

For many people, prescription NEXIUM—once daily—provides complete resolution of heartburn symptoms and heals damaging erosions of the esophagus caused by acid reflux disease. Your results may vary.

Talk with your doctor or health care professional to see if NEXIUM is right for you. Most erosions heal in 4 to 8 weeks with NEXIUM.

The most common side effects of NEXIUM are headache, diarrhea, and abdominal pain. Symptom relief does not rule out serious stomach conditions.

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ead the important Product Information about NEXIUM on the page and discuss it with your doctor.

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(esomeprazole magnesium)

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Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. Most clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 28 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been no reports of overdose with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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AstraZeneca

antiques

price is $300, about triple what they should cost. She is told the reason:there is a chance that the plates were owned by Jacqueline Kennedy Onassis, and used in the White House. Has Capability made an interesting find?

Provenance, or previous ownership, is easily and often invented, so possiblys, perhapses, and maybes aren't good enough. When you pay more for good provenance it must be as close to certain as you can get.



• A typical antique kneehole desk is constructed with seven drawers. Which drawer is likely to show the least wear?

The bottom left. Separating genuine pieces of antique furniture from the fakes often hinges on awareness of such details.

• Your favorite Aunt Besora is very strict about controlling the temperature in the drawing room in order to prevent damage to her antiques. Is she correct?

No. Besora has confused temperature and humidity. It is changes in the latter that cause both shrinkage and swelling.

• Miss Lightfoot has a growing collection of ballet slippers, but she is buying on a limited budget. She finds herself with a rather difficult choice: a well-known collector has just offered her four very good pairs of slippers, or—for just the same price—one spectacular pair. Which should she buy?

The spectacular pair. We are not diversifying a portfolio of stocks and bonds. Art and antiques collectors should always seek the very best and be content to let the rest go by.

• Your neighbor, old Hawkbill, is possibly about to do something rash. He wants to buy an antique dining table for his country house and he asks you to look at it for him. You notice a rippled effect in the grain of the mahogany top, and that the outer leaves are quite a bit darker than the rest. What is



se are good signs. It takes about 100 s for boards of wood to develop these ulations characteristic of all antiques, the leaves, often stored away from ight, should be darker.

e Home Shopping Network, QVC, the world's auction houses have one c principle in common, and it is the o their success. Art dealers, antique ers, and jewelers would love to have ut they don't. What is it?
rmat that forces the buyer to a deci- within a fixed time period.

ncle Alfrick is a real bore, thinks he expert on everything. He tells you ive never-fail rules for buying an- es. Which of them is true and which lse?

1. Avoid buying large pieces of furniture, as dealers will always charge more for them.
False. Small pieces are often more sought-after and can command higher prices.

2. Always buy things that are designed for specific uses (for example, backgammon tables); they are rarer and a better investment.
False. The most versatile piece will suit more potential buyers.

3. A good general rule is that the more carving there is on a piece, the more it will be worth.
False. It is the quality, not the quantity, of carving that counts.

4. "Country" furniture is safer to buy because it is less expensive and therefore less often faked.
False. Regardless of price, country antiques are highly popular and the people who make fakes know it. >



MELISSA PUNCH

High-quality carving on this mahogany Chippendale child's chair, c. 1765, adds greatly to its value.

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5. If you doubt that a piece is a real antique, a good trick is to look at the handles and other hardware. If they are old, the chances are good that the rest is all right too.
False. Countless fakes are adorned with old hardware.

• Of the following five factors, which is the most important in determining the price of an antique?
The dealer's purchase price
The dealer's opinion
The location of the store
The buyer's willingness to pay
The prevailing fashion
The buyer's willingness to pay. The nature of the antiques market is such that prices for similar objects can vary widely, depending on the look and location of the shop and the reputation of the owner. Imperfect though this may seem, it is considered fair by professionals.

• Your cousin Serendipity calls in a fury. She has sent her favorite antique chair over to El Niño's auction house for sale and while on exhibition its upholstery has been pulled off. Should she sue the careless scoundrels?
Probably not. The value of an antique chair lies solely in its frame, unless the upholstery is original.

▪ The West Wing of your little place in the country needs some additional furnishings to warm it up for the imminent arrival of your son's fiancée, Miss deVille. There is a good sofa in an upcoming auction, lot #1. What might you infer from the placement of the sofa in this sale?
It may sell fast and inexpensively. The early lots of an auction are often sold before the room is paying attention.

• Young Cedric shoots a marble with his slingshot. It sails safely through the neighbor's open window, but smashes a pane of glass in her [illegible] book case. She says that the piece has now lost significant value because the glass was original. How do you respond?
You might humbly suggest that is extremely difficult, and in most cases impossible, to determine whether glass is "original." So there is probably no loss of value. Young Cedric is another matter.

• You are in Shiftie's Antiques in town and you make them an offer on a nice little gilt table that you want for the foyer. But they won't budge on the asking price, saying that they have just regilded it at considerable expense. Does the regilding reduce its value?

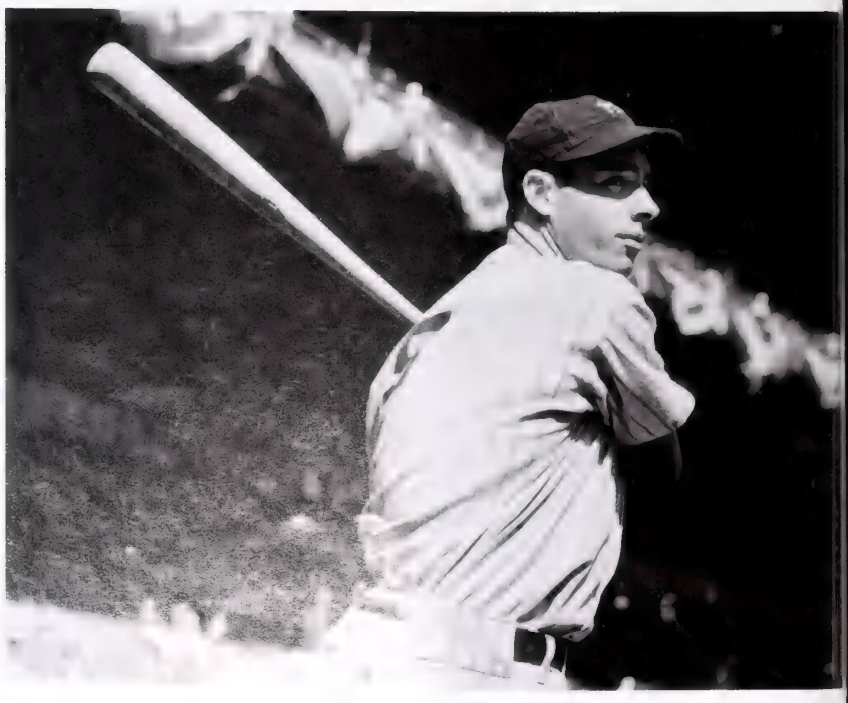
The nature of the antiques market is such that prices for similar objects can vary widely

The antiques market assesses no loss of value for regilding, as long as it has been well executed.

▪ Aunt Felicity is buying up examples of "Centennial" furniture, late 19th-century reproductions of 18th-cen antiques. She is convinced that t pieces are a good investment. Is he sumption correct?
No. Although the prices of these p will probably not drop, reproduction matter how old, seldom rise in valu the same way as the originals.

▪ Young Harvey finds two baseball at a local swap meet. One was ow by Joe DiMaggio, and the othe Franklin Delano Roosevelt. They the same price. Which is the be investment?
You have to go with DiMaggio. Pr nance affects value most when there strong link between the previous ow and the item.

▪ As you stroll through a nice antic show, you come across two dealer French country furniture. One is f Seattle, the other is from Paris. Can make an assumption that the Fre dealer is the better of the two?
Absolutely not. Expertise in French niture is not, as far as we know, a ta passed on through the genes. Ignore attractive accent.




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se seat belts. Remember, children 12 and under should only be in the front seat with the passenger air bag turned off.



The Pretenders

Despite their American roots, these fauteuils would sit well in France



Writers: Leigh and Leslie Keno
Portrait: Lizzie Himmel

The seat rails and glue blocks on the underside of these fauteuils reveal woods native to America, rather than France.

Leigh Keno: These upholstered mahogany open armchairs are rare examples of the sophisticated Louis XVI–style furniture produced in Philadelphia during the Federal era.

Leslie Keno: They could easily be mistaken for French fauteuils, a form popular in Europe during the 18th century. I can just picture Marie Antoinette sitting on one among the opulent furnishings of Versailles.

Leigh: But looks can be deceiving. We first encountered the pair looking quite [illegible] tal in a booth at the Antique and Artisan C ter in Stamford, Connecticut.

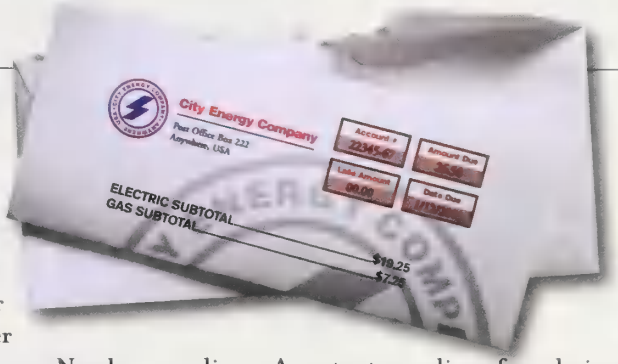
Leslie: Over the years we have seen sim Philadelphia examples, some of the most gant and expensive seating furniture e made in America. When we first saw chairs, our hearts began to race. There one sure way to tell if they were Americ

Leigh: We flipped them over and coul believe our eyes. You could see the second woods—ash and tulip *(Continued on page*

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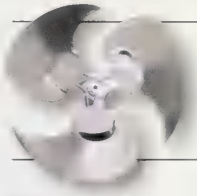
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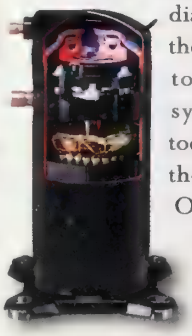
HSX19 is engineered with exclusive Comfort™ technology for quiet, consistent cooling. A patent-pending fan design and quiet, two-stage compressor, along with a sound-dampening fan grill and Hushtone® cabinet, make the HSX19 the ultimate in quiet cooling and comfort.



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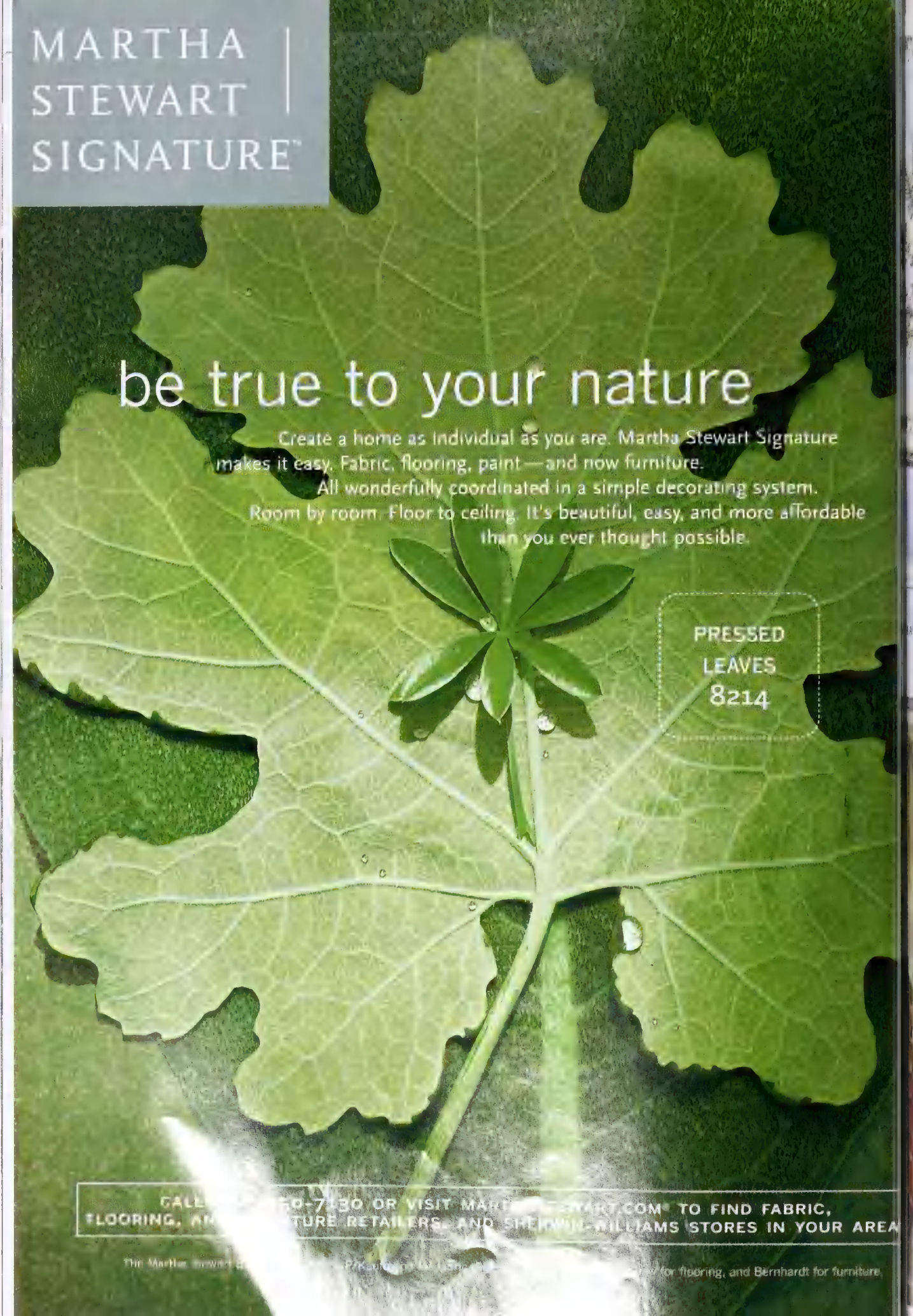
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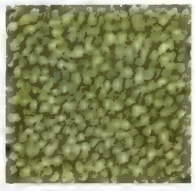

FURNITURE
RTHA STEWART | SIGNATURE


PAINT
SIGNATURE

FLOORING is the perfect place to let nature be your guide: This bamboo flooring suits not only the color scheme, but the furnishings, too. Faux Bois porcelain tile, with the grain and texture of wood, achieves the same effect in a sunroom or entrance hall. A beautiful area rug can easily be layered on top of a hardwood floor for warmth, softness, and pattern. Or if wall-to-wall comfort is what you have in mind, try layering green onto the floor with carpet.



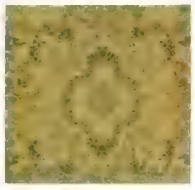
Faux Bois Tile in Bleached



Broadloom Carpet in Bouquet Garni



Glueless Engineered Hardwood in Steamed Bamboo



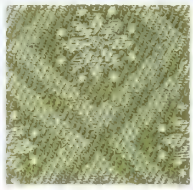
Baltic Frond Area Rug in Beige

on the front: FLOOR: Glueless Engineered Hardwood in Steamed Bamboo (Horizontal); Baltic Frond Area Rug in Beige. FABRIC: window shade, Fern Forest in Spring, trimmed with Faille in Nettle; small pillow, Chinoiserie Trellis in Willow; large pillow, Lattice Jacquard in Lichen. FURNITURE: Pillowback Stretcher-Frame Sofa, shown in Dupioni Silk in Sachet; Lily Pond Campaign Coffee Table; Chinoiserie Demilune. PAINT: walls, Pressed Leaves 8214; window frames and baseboards, Piqué 8008.

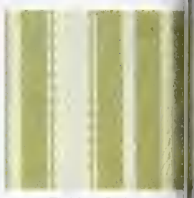
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Transcribed Leaves in Bamboo



Lattice Jacquard in Lichen



Ticking Stripe in Silk Brocade

FABRIC heightens visual interest by introducing not only color but pattern and texture, too. In a room inspired by nature, this botanical print subtly underscores the garden theme with detailed renditions of ferns and foliage on an airy white ground. This softly woven fabric drapes beautifully on a Roman shade. A one-inch Faille border in Nettle creates a crisp outline, adding structure to the window shade and framing the light-colored print. A softly woven fabric such as this can hold its shape but also drapes nicely in the folds of a Roman shade.

DECORATING IDEAS Vibrant colors can emit a soothing effect when layered tone-on-tone. Choose fabrics with a green base, such as a subtle Lattice Jacquard. Or create a more casual country look with a classic Ticking Stripe in less-expected celadon green. Silken damask weaves can dress up this scheme; printed and woven cottons in checks or stripes will dress it down. It's not essential for all of these greens to match. Variations in tone and texture will look more sophisticated.

on the front: FABRIC: window shade, Fern Forest in Spring, trimmed with Faille in Nettle. FURNITURE: Peconic Side Chair. PAINT: walls, Pressed Leaves 8214; window frame, Piqué 8008.

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PAINT is the quickest way to create the most impact in a room. A fresh, sophisticated color like Pressed Leaves (a darker, richer version of chartreuse) offers the perfect backdrop for updating traditional furnishings. It's particularly pretty with dark woods and touches of gold leaf. Or it can feel clean and modern with brushed nickel and lots of glass. White moldings will lighten and brighten the scheme; or paint trims a very light green, pale yellow, or taupey brown, for a softer effect.

DECORATING IDEAS Green is a particularly versatile color because it straddles both cool and warm tones. Consult Palette Card 9 for a selection of soft greens, a warm brown, and a creamy custard white that can play off the natural coloring of Pressed Leaves. When you consider how tree branches, bark, and leaves look together in nature, you realize how harmoniously these variations of greens and browns can work together.

Pressed Leaves 8214

Index Card Green 8006

Carrick Bend 8111

on the front: WALLS: Pressed Leaves 8214; mantel: Seal Harbor 8111; Leaf Mint





Tides Turn Bamboo Wardrobe

FURNITURE Bamboo sets the tone for a serene bedroom, from walls the color of young green bamboo, to furniture with the look of harvested, aged bamboo. This style of faux bamboo furniture was all the rage in France, England, and America when Japan was opened up to the West. Today, bird's eye maple veneer and intricate detailing is a refreshing choice in traditional or country settings. Each piece has character to stand alone as a focal piece and can easily fill an entire room.

Tides Turn Bamboo Bed and Side Tables. FABRIC: cu... Willow; bed pillows, Chinoiserie Toile in Willo... in Shortbread. PAINT: Pressed Leaves 8214.

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lar, native to America—among the rails and glue blocks.

lie: Imported mahogany was used h here and in Europe, so the true icator of an item's history is the sec- lary woods, which were inexpensive l readily available to the cabinet- ker for use on unseen areas like glue cks, drawer sides and bottoms, and n upholstered seat rails.

gh: These magnificent fauteuils have ensively carved surfaces, fluted crest s and arm supports, carved rosettes, ute-carved handholds, and legs with ed and stop-fluted carving. Several nchairs, side chairs, and settees of type are attributed to the Philadel- a cabinetmaker Adam Hains.

lie: Hains was born in Philadelphia 1768, and worked there and later Berks County, Pennsylvania, until at st 1815. What makes these chairs re interesting is that several other own sets are associated with promi- nt Federal figures such as George shington, Thomas Jefferson, and xander Hamilton.

gh: Now held in several public insti- ions and private collections, chairs these have been attributed to Hains sed on labeled examples and bills sale. One set owned by the Lyman l Sears families of Boston was dis- covered at the historic Lyman Estate in Waltham, Massachusetts. Interestingly, their label lists Hains's address as 135 North Third Street, a location he occupied only from 1793 to 1797.

Leslie: To be a Francophile in Philadelphia after the Revolution was to be au courant. The Marquis de Lafayette was not the only Frenchman who supported the colonists' cause and ignited the fervor for all things French.

Leigh: Hains may have patterned these chairs directly after French furniture brought to Philadelphia by émigrés and American diplomats. Thomas Jefferson, who was minister of the United States to France and lived in Paris from 1784 to 1789, returned to America with 85 crates of furniture, accessories, and books.

Leslie: Hains may also have been influenced by French cabinetmakers and upholsterers who had recently arrived in the city.

Leigh: This pair is nearly identical to a set of chairs that have a history of ownership by Alexander Hamilton and may even have been part of the same set. The Hamilton chairs are now included in various collections, such as the Museum of the City of New York, the Federal Hall National Memorial in New York, and the National Museum of American History in Washington, D.C. ●

Attention, Readers:

Scour the attic, dig through the basement, and clean out the closet—you may be sitting on hidden treasure. In future issues our antiques experts, Leigh and Leslie Keno, will help you find out. We'll be publishing a roundup of the best surprises and most fascinating discoveries to cross our desks, along with the Kenos' commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don't forget to include supporting pictures of such features as maker's marks, elaborate carving, or unusual materials. Write a detailed letter describing the piece, and be sure to add your name, address, and daytime telephone number. Send entries (one per household) to Leigh and Leslie Keno, *House Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible.



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Writer and Producer: Lisa Fine
Photographer: Fernando Benga

Insider Trading

Two resident design cognoscenti share their favorite shopping sources and dining spots in Venice and Ro

VENETIAN CLASS

As an architectural restorer in a city that seems constantly swathed in scaffolding, Toto Bergamo Rossi works frequently with Venice's most skilled artisans and craftsmen. This makes him something of an expert when it comes to resourceful shopping. The following are his favorites.

Laguna B
Palazzo Brandolini
39-041-52-04-775
By appointment
Visit the stylish Marie Brandolini in her family's Gothic palazzo, where she sells her beautiful custom-designed Murano glassware. The experience is as charming as her work.



Above: Go to Fei Toso on the island of Murano for etched glass and Venetian mirrors. Top right: Gondolas docked on the Grand Canal.

Fei Toso
Ramo Conterie 3
Murano
39-041-73-98-73
In the Fei Toso atelier (hidden behind the ubiquitous glass shops on Murano) you can wait while your family's monogram or coat of arms is etched onto glass objects, much the way it has been done since the 17th century. A wide selection of Venetian mirrors is also available.



Antica Legatoria Piazzesi
San Marco del Giglio
39-041-522-12-02
Handmade stenciled, marbleized, or wood-blocked papers can be purchased at this well-known bookbindery. Assorted picture frames, bed trays, wastebaskets, boxes, and albums are also sold (some decorated with woodblocks that date back 1,000 years).

Bruno Barbon
Campo San Toma
Calle dei Callegheri 2856
39-041-522-23-12
This small workshop makes expertly hand-carved reproductions of furniture and objects, from blackamoor tables and ornate mirrors to candelabra.

La Malcontenta
San Marco 2818
39-041-52-03-966
Venetian designer Barbara del Vicario's collection of contemporary furniture is inspired by [illegible] featuring [illegible] into an [illegible]

Bevilacqua
Fondamenta della Canonica 337I
39-041-528-75-81
Silk damasks, cut velvets, elabora sels, and Murano-beaded embroi have been made here for the past centuries. The firm's famous silk velvet comes in a variety of color

Ristorante Monaco
San Marco 1332
39-041-52-00-211
It's no secret that the terrace of th Monaco hotel serves the most de food in Venice. Across the street Harry's Bar and facing the 17th-c church of Santa Maria della Salut there is also no better spot on the Grand Canal—if not in the worl for sipping a Bellini.

Trattoria Busa Alla Torre da Lele
Campo San Stefano 3
Murano
39-041-73-96-62
Top off a busy morning shopping Murano with a lunch of hearty pa or seafood on the patio outside th charming trattoria.



metimes it seems your seasonal allergies want to make you miserable many ways as they can. That's when you need the multi-symptom of Allegra. Allegra is specifically designed to block the histamine that ers allergic responses like runny nose, itchy eyes and scratchy throat. h may be one reason it's the number one prescription antihistamine. ra is for people 12 and older. Side effects are low and may include ache, cold or back pain. Talk to your doctor about Allegra.



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Brief Summary of Prescribing Information as of November 2000

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(fexofenadine hydrochloride)

Capsules and Tablets

INDICATIONS AND USAGE

Seasonal Allergic Rhinitis

ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

Chronic Idiopathic Urticaria

ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals.

CONTRAINDICATIONS

ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS

Drug Interaction with Erythromycin and Ketoconazole

Fexofenadine hydrochloride has been shown to exhibit minimal (ca 5%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT_c interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table.

Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)

Concomitant Drug	$C_{max ss}$ *(Peak plasma concentration)*	$AUC_{ss(0-12h)}$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

Drug Interactions with Antacids

Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and C_{max} by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids.

Carcinogenesis, Mutagenesis, Impairment of Fertility

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride was assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine (which led to fexofenadine exposures that were respectively approximately 8 and 9 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children).

In *vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 8 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults).

Pregnancy

Teratogenic Effects: Category C. There are no adequate evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 300 mg/kg (which led to fexofenadine exposures that were approximately 8 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs).

Nursing Mothers

There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use

The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses.

The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose.

The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=311) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above and the pharmacokinetic comparisons in adults and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology and the drugs effect are substantially similar in this population to those in adult patients.

The safety of ALLEGRA in pediatric patients under [illegible] has not been established.

Geriatric Use

[illegible] capsules did not include [illegible] to determine [illegible] younger patients [illegible] differences in [illegible] This drug is known [illegible] the risk of toxic reactions [illegible] impaired renal function. Because [illegible] to have decreased renal function [illegible] selection and may be useful to [illegible]

PHARMACOLOGY).

ADVERSE REACTIONS

Seasonal Allergic Rhinitis

Adults. In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg capsules twice daily), and that were more common with fexofenadine hydrochloride than placebo, are listed in Table 1.

In a placebo-controlled clinical study in the United States, which included 570 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 or 180 mg once daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and was similar across subgroups defined by age, gender, and race.

Table 1
Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States
Twice daily dosing with fexofenadine capsules at rates of greater than 1%

Adverse experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%

Adverse experience	*Fexofenadine 180 mg once daily (n=283)*	*Placebo (n=293)*
Headache	10.6%	7.5%
Upper Respiratory Tract Infection	3.2%	3.1%
Back Pain	2.8%	1.4%

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Pediatric. Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

Table 2
Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 30 mg twice daily (n=209)*	*Placebo (n=229)*
Headache	7.2%	6.6%
Accidental Injury	2.9%	1.3%
Coughing	3.8%	1.3%
Fever	2.4%	0.9%
Pain	2.4%	0.4%
Otitis Media	2.4%	0.0%
Upper Respiratory Tract Infection	4.3%	1.7%

Chronic Idiopathic Urticaria

Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

Table 3
Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 60 mg twice daily (n=186)*	*Placebo (n=178)*
Back Pain	2.2%	1.1%
Sinusitis	2.2%	1.1%
Dizziness	2.2%	0.6%
Drowsiness	2.2%	0.0%

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

OVERDOSAGE

Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level), and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended.

Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (17% removed) following fexofenadine administration.

No deaths occurred after oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m² body surface) or mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, [illegible] signs of toxicity or gross pathological findings were observed in dogs, no evidence of toxicity was observed at [illegible] mg/kg (600 times the maximum recommended daily oral dose in adults and 520 times the maximum recommended daily oral dose in children based on mg/m²).

Prescribing information as of November [illegible]

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 USA

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Top: The Via del Babuino in Rome—lined with antiques stores—is one of Valentino's favorite shopping streets. Above: Antique European silver vessels and flatware are a specialty at Tanca, which also sells prints and jewelry.

ROMAN RARITIES

No name in the design is more closely asso with the city of Rom that of Valentino. Th ion designer has oper atelier there since the soon after Federico F celebrated *La Dolce V* released and Rome be center of glamour an Here are some of th turier's top choices.

Studio Lucifero

Via Grottapinta 21

39-06-687-79-65

A charming former church houses the studio of Roberto Lucifero, wh paints trompe l'oeil murals on wall and ceilings by commission and is well known for his specialty, Roma street scenes.

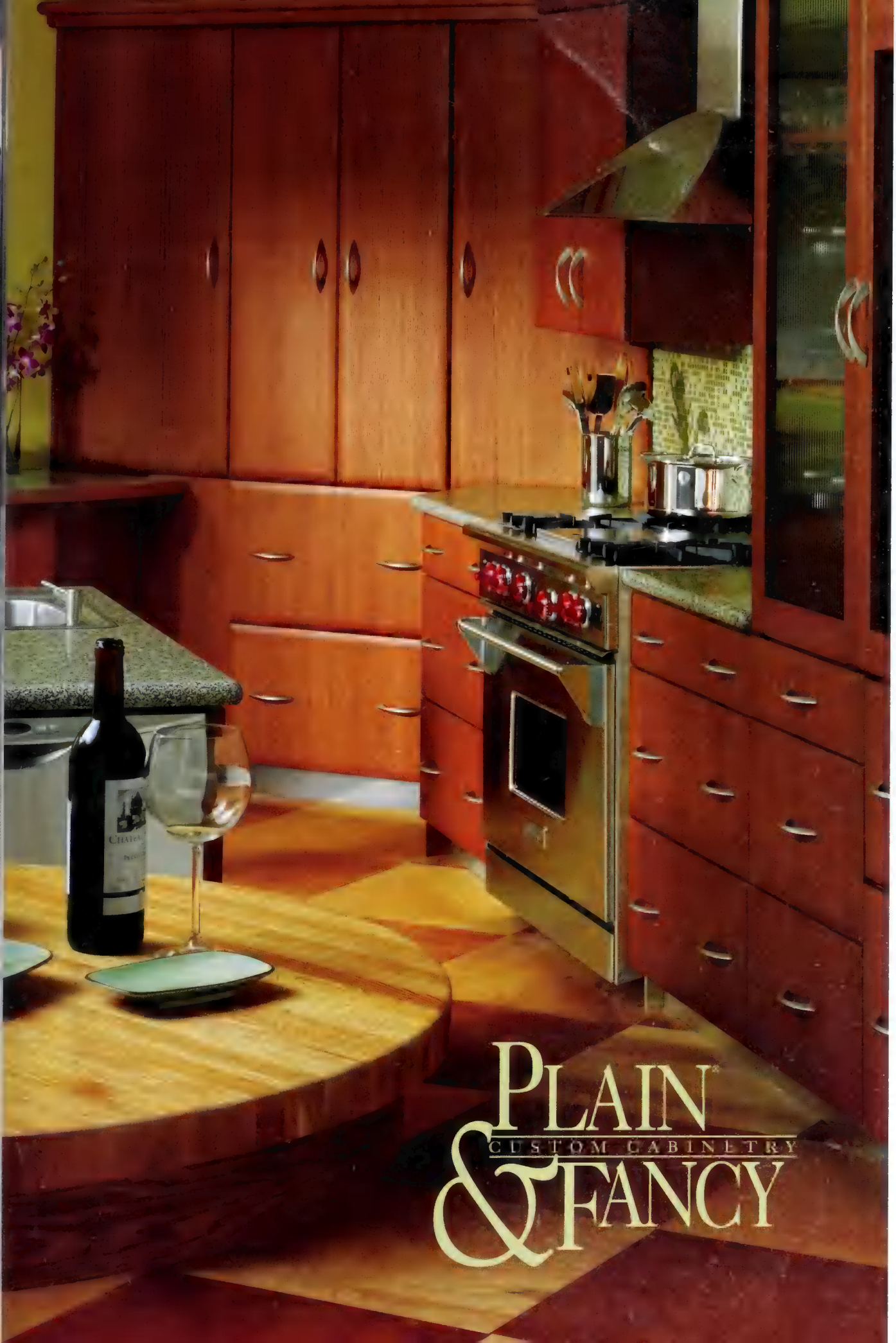
TAD

Via del Babuino 155a

39-06-326-95-122

This trendy and colorful store minu from the Spanish Steps carries a wi range of home and apparel accesso from all over the world. There is al minimalist restaurant serving lunch beauty shop, and a fresh flower sta

(Continued on pag


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Curved stainless steel counters
this cabinet with beveled sides

Shown on front: His. Hers. Differences were never
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steel accents. Madison doors enclose a well-rounded,
streamlined space that keeps only the essentials in view.

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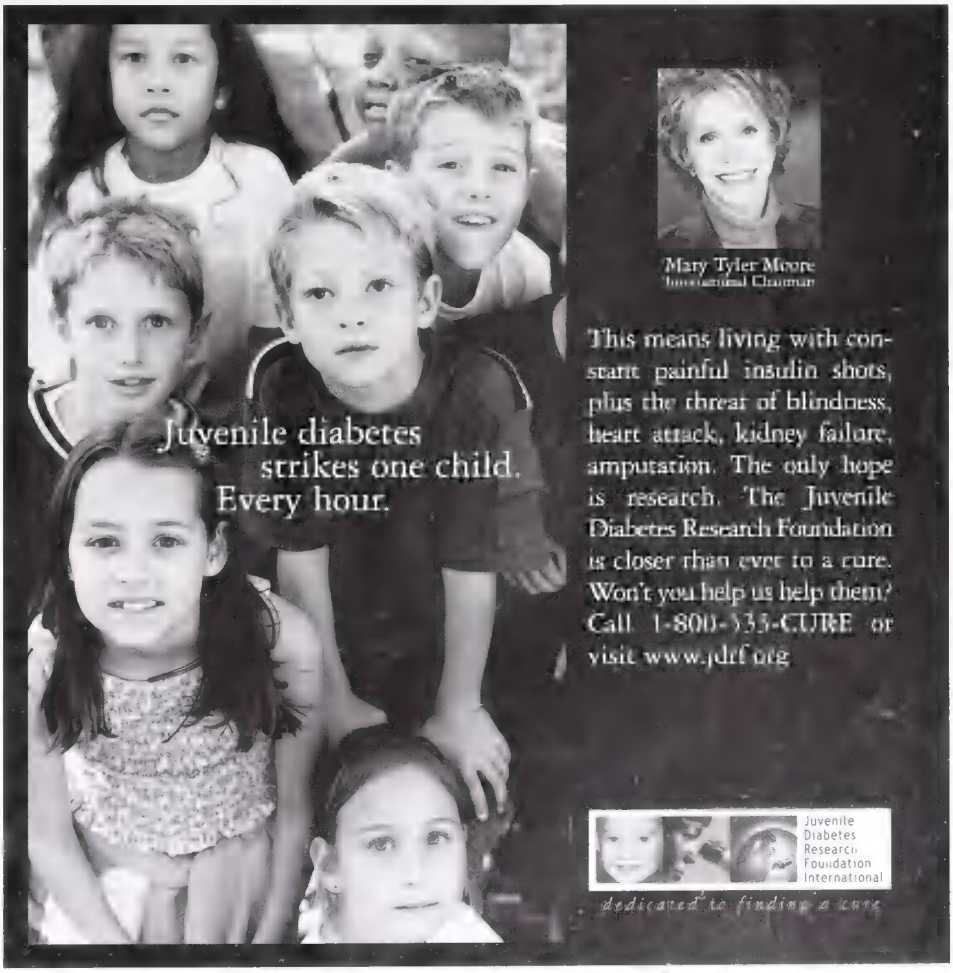
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Writer and Producer: Katherine Wh

Spring Bounty

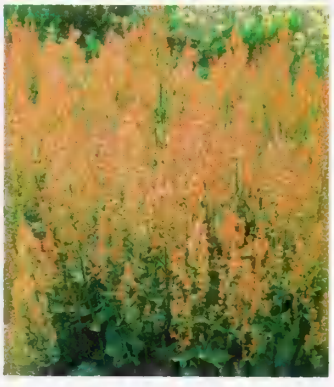
Too antsy to wait for fall harvest? Stop weeping and start reaping

Waste Not, Want Not

One autumn I tossed all my leftover lettuce, arugula, and spinach seeds into an empty potager bed. (What the heck, right?) Tucked under a floating row cover from my garden center, they were soon buried with snow and forgotten. By spring, the rest of the garden was still frozen, but underneath the cover were enough fresh microgreens to make the first salad of the year: on March 29, in frigid Zone 5!









Perennial Pleasers

Make room in your potager for early edibles like asparagus, rhubarb, sorrel, and horseradish. My family can't get enough asparagus (we have a 20-foot-long bed of 'Jersey King'). Last spring I overturned a big plastic muck bucket on some still-dormant asparagus in a lazy girl's version of fancy forcing pots, and it worked: a hole in the bucket allowed sunshine in, and green spears soon pushed up from the warmed ground. I used the same method to force 'Crimson Cherry' rhubarb, and before I knew it I had enough to bake a delicious pie. Sorrel (sometimes called French sorrel) is an easily cultivated perennial green. Purchase a crown from your local garden center and harvest the youngest leaves, with which you can make delicious vitamin-packed sorrel soup. Also save room in your plots for a few indestructible horseradish plants. In early spring, grate the raw root into sour cream for the best sauce imaginable.

Peas, Please

Plant peas as soon as the ground thaws, and you'll be harvesting six weeks later. I'm not too big on green shelling peas, but I adore the taste and texture of snow peas, which can be consumed pod and all, since it isn't necessary for the seed to swell to maturity. Try planting 'Dwarf Grey Sugar.'



Fiddling Around

Fern fiddleheads sound exotic, but they are embarrassingly easy to grow. Plant ten ostrich ferns (*Matteuccia struthiopteris*) in a partially shady area and let them spread for at least two years. (They do this quickly by way of underground stolons.) When you have an established colony, begin harvesting—taking new growth does not harm this regenerating plant in any way. Snap off the tightly coiled fiddleheads when they are three inches tall, then steam or sauté them. ●



Q. Beetles devoured my asparagus plants last spring. How can I control them organically?

—B.A.L., Newton, Massachus

A. In *Trowel and Error: Over 700 Tips, Remedies, and Shortcuts for the Gardener* (Workman), Sharon Lovejoy suggest mixing five ounces of sugar with one tablespoon of yeast in one quart of water, and then spraying the solution on the awakenin asparagus bed. It will feed the soil and attract beneficial insect that battle beetles.

E-mail your gard
Garden Goddess, *House Beautiful*, 1700

here to
more details, see Resources.


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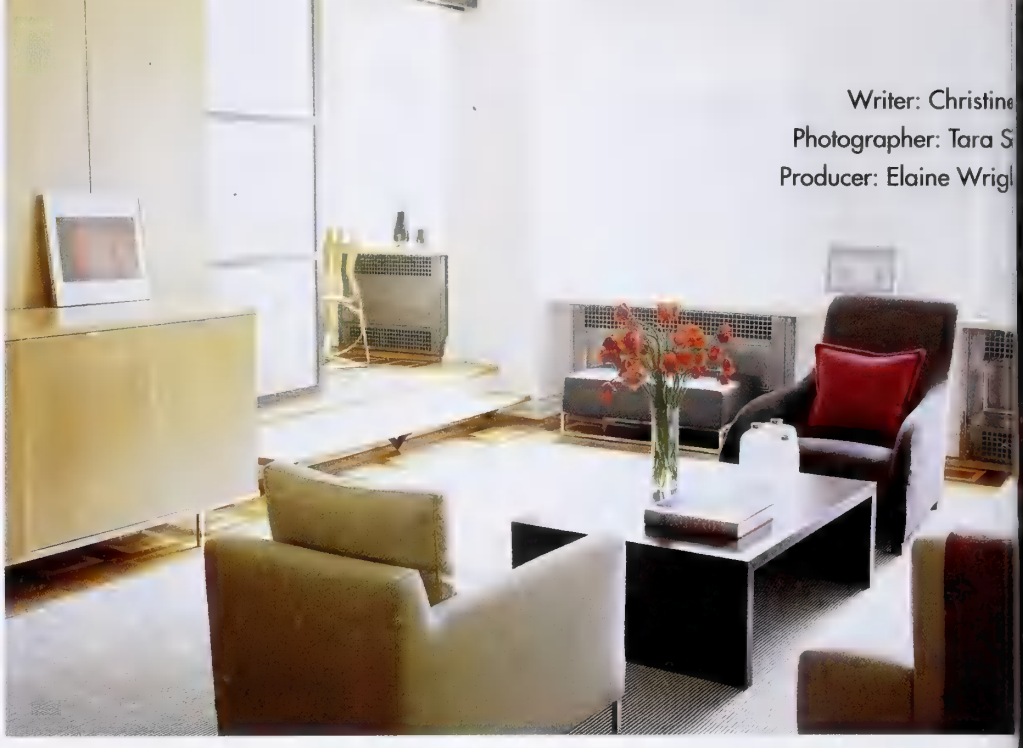


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Writer: Christine
Photographer: Tara S
Producer: Elaine Wrigl



BEFORE, below left: The living room floors were dark and the windows were masked with heavy curtains. AFTER, right: A new wide sliding glass door opens up the living room, furnished with a sofa and chairs from B&B Italia, to the office. One long maple shelf above the suddenly chic radiator covers (now stripped down to burnished steel) seems to elongate the space. Below right: An interior window offers a glimpse of the kitchen from the office. Frank Gehry's Hat Trick chair is available from Knoll.

Open Sesame

Designer Joan Halperin breaks down the boundaries in a boxy New York apartme





It was a designer's dream apartment, which in this case meant a wreck. "But that was exactly what I was looking for," says Joan Halperin, a Manhattan-based designer who found her new home when she was working on a client's renovation in the same building. "I see no point in paying for someone else's improvements that I would just have to tear down." The 1,250-square foot one-bedroom Upper East Side apartment, occupied by the same person since the building was constructed in 1936, had barely been touched over the decades. All the original features, like the old-fashioned casement windows and the distinctive Art Deco border on the floors, were intact. Halperin liked the generous proportions of the [illegible] and the basic layout. There was, however, one fundamental problem. "All the rooms were large, yet they [illegible]



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BEFORE, below: The kitchen was cramped and uninviting. AFTER, left: Halperin found room for a new eat-in area with a custom-made table on wheels that allows easy access to the built-in bench. An undermounted sink in stainless steel by Franke makes the work space seem bigger, and it's easier to make a clean sweep of the polished granite countertops.



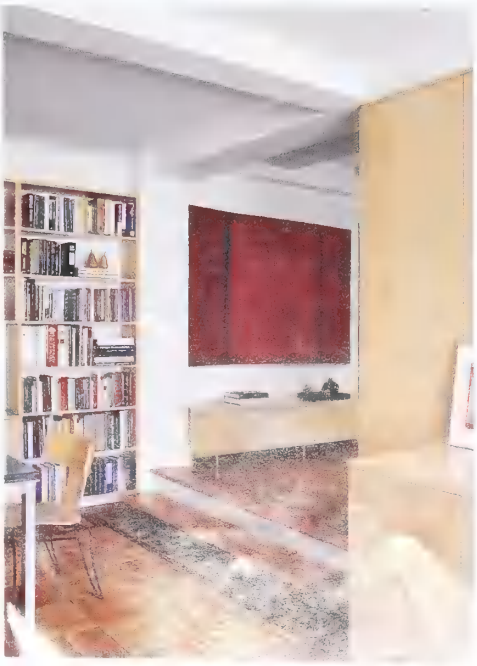


closed up," she says. "Each was a
crete box. To get from one to the ot
you had to walk back into the hall.
an instinctive modernist, and I wan
to open the place up."

Halperin decided that anything st
ping the natural flow of space wo
have to go. She ripped out the clu
railing that separated the foyer from
sunken living room, and replaced
conventional step with a long,
maple slab. Half the wall between
living room and the dining room c
tumbling down, with the help
sledgehammer. In its place, she insta
a sliding industrial glass-and-steel d
more than seven feet wide, which
stantly made the space feel twice as
especially as the door vanishes int
pocket). Now she had a continuous
culation pattern from the foyer thro
he living room to the dining ro
which she transformed into an oft
Why, she thought, dedicate one wh
om to a rarely used dining tab

BEFORE, below: The railing in the foyer blocked the flow of space. AFTER, right: The conventional step was replaced with a floating slab of maple that leads right down to the dining area of the living room. Anziano chair from Donghia. The cabinet in the foyer holds Halperin's jogging gear and doubles as a bench for putting on running shoes.





BEFORE, below: A clumsy air conditioner spoiled the lines of a window in the bedroom. AFTER, right: The custom-made headboard, upholstered in soft chenille from Cowtan & Tout, makes for an attractive focal point. Halperin made sure to put switches within arm's reach so she doesn't have to get out of bed to turn off the lights. A vintage chair was re-covered in rubberized satin from Glant. Westport quilt from Restoration Hardware. For more details, see Resources.



ead she created a sleek, efficient k space with multiple built-in maple nets and file drawers. "When I'm ne midst of a project, my desk is a s," she confesses. "If I've got plenty laces to put things, I can keep it er control." Or she can obscure the os by simply shutting the semi-que glass door.

n the ongoing effort to squeeze y scintilla of storage out of the apart-t, Halperin rebuilt a hall closet to ure five more inches and, with her t in her throat, knocked down the nbing wall in the galley kitchen. "I 't know what configuration of pipes would find, but I was determined ork around them because that was nly way I could annex the and a half I needed to e the room wide enough counters along both sides." reclaimed square footage t that she could also insert ilt-in maple bench and a at the far end, for coffee a croissant in the morning Right beside the bench, in wall between the kitchen the office, she cut a tall, ng interior window. "It's ss functionally, and I had ove every electrical conduit it, but visually it contributes a lot," she says. "When I'm g at the table, it allows me to see all the way through e living room, which makes the apartment feel much open. If you're dealing with a small space, you always want to pull the eye to the longest view."



Halperin's final act of spatial legerdemain was far less complicated. She incorporated a dressing area into the master bedroom, and made one big walk-in closet out of two smaller ones. The furnishings are spare and simple, a mix of new custom-designed pieces and modernist classics bought years ago at Knoll. Light streams in through uncurtained windows, veiled in solar shades as vaporous as the cool white walls and pale wood cabinets. The material palette is so light, it's almost immaterial. Now the predominant effect is open and airy; even the furniture seems to float. ■

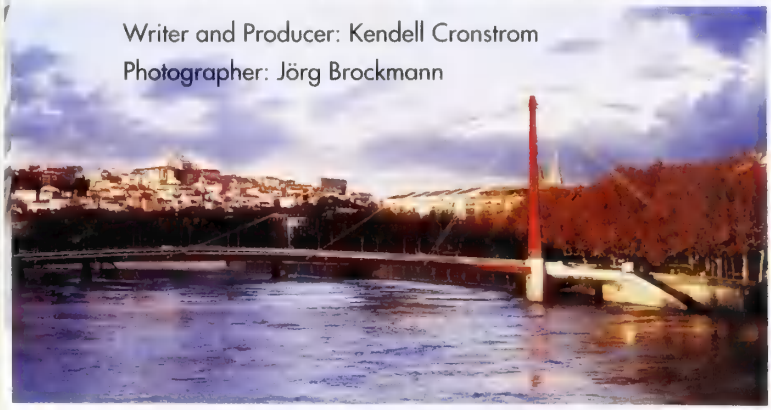
Lyon's **Share**

Hunting for antiques in Lyon, decorator Matthew Smyth learns that the buck doesn't stop in Paris



Clockwise from right: Decorator Matthew Smyth heads for a courtyard full of shopping. Detail of an 18th-century Venetian chair at one of dealer Michel Descours's four boutiques. Religious icon paintings hang at another Descours shop. The Saône splits old Lyon from "new," where the city's antiques nexus, along the rue Auguste Comte, is located.







Writer and Producer: Kendell Cronstrom

Photographer: Jörg Brockmann

New York–based decorator Matthew Smyth owns a flat in Paris, where he stays during his frequent shopping forays, but even part-time Parisians need to get out of the capital once in a while. When Smyth feels the urge, he takes a high-speed train ride to Lyon, only a two-hour trip away. A fabled center of gastronomy and silk, Lyon is less well-known as an antiques center, but the quality is good and the prices even better.

"Lyon has a different mind-set from Paris, and the experience of coming here is so refreshing," says Smyth, entering the Michel Descours gallery during a recent morning visit. Descours is the éminence grise of the Lyon antiques scene, and his shop on the rue Auguste Comte is a composite of four separate boutiques (each devoted to a different period), and an art book store that is probably the best in France. After giving a quick lesson about a rare *fontaine à vin* from Burgundy, Descours sends Smyth across the street to the 20th-century section, where manager Olivier Henry sh[illegible] from a 1940s [illegible]

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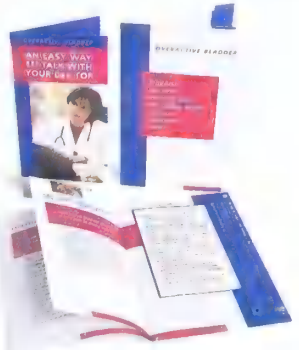
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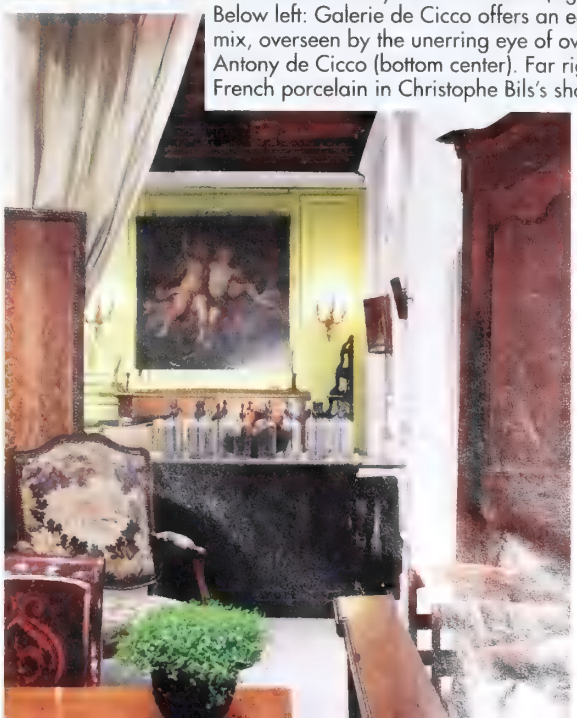


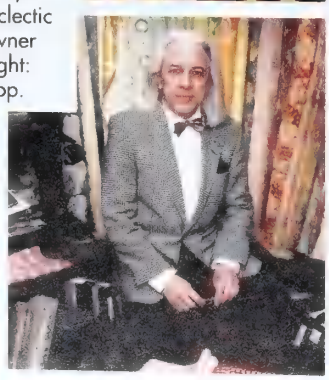


Above left: Smyth chats with Olivier Henry, manager of Michel Descours's 20th-century shop. Above right: Smyth inspects a 1940s chair by Maurice Pré. "It's almost like a piece of sculpture," he says. "It's not the most inviting chair to sit in, but I'm sure it's comfortable."



Above: Smyth gauges the suppleness of a silk sample from Maison Germain, a 160-year-old fabric house run by Henri Germain (right). Below left: Galerie de Cicco offers an eclectic mix, overseen by the unerring eye of owner Antony de Cicco (bottom center). Far right: French porcelain in Christophe Bils's shop.







Matthew's Musts

The country code is 33; the city code

- **Christophe Bils,** 68, rue Augu Comte; 78-42-89-50
- **Michel Descours,** 44, rue Aug Comte (main shop); 78-37-34-54
- **Galerie de Cicco,** 43, rue Auguste Comte; 78-92-88-76
- **Henri Germain,** 11, rue Augu Comte; 78-42-69-79

by Maurice Pré and a 1930s cabin Lyonnais furniture maker André S Next, it's off to Galerie de Cicco, Smyth admires "for its sense of scal sense of humor." He's particularly of an array of 19th-century candle from Great Britain. Down the s Christophe Bils, who specializes in celain, tempts Smyth with an unde chin shaving bowl and dozens of d plates: "It's easier to convince a cli purchase a set of plates," says S "than a giant piece of furniture." final stop is Maison Germain, a fa run fabric house that dates from Smyth runs his hands over a pano wildly striped silks, thick printed ve Indian block-printed cotton, and voiles. "I haven't bought fabric in yet, but I think I will soon." Alth Smyth would like to linger, the vene Descours has summoned him back shop, and the decorator arrives minute too late. "It's 12:30," Des announces, latching his door and ing Smyth to his favorite *bouchon* France, we eat!" ●





at inspires you?

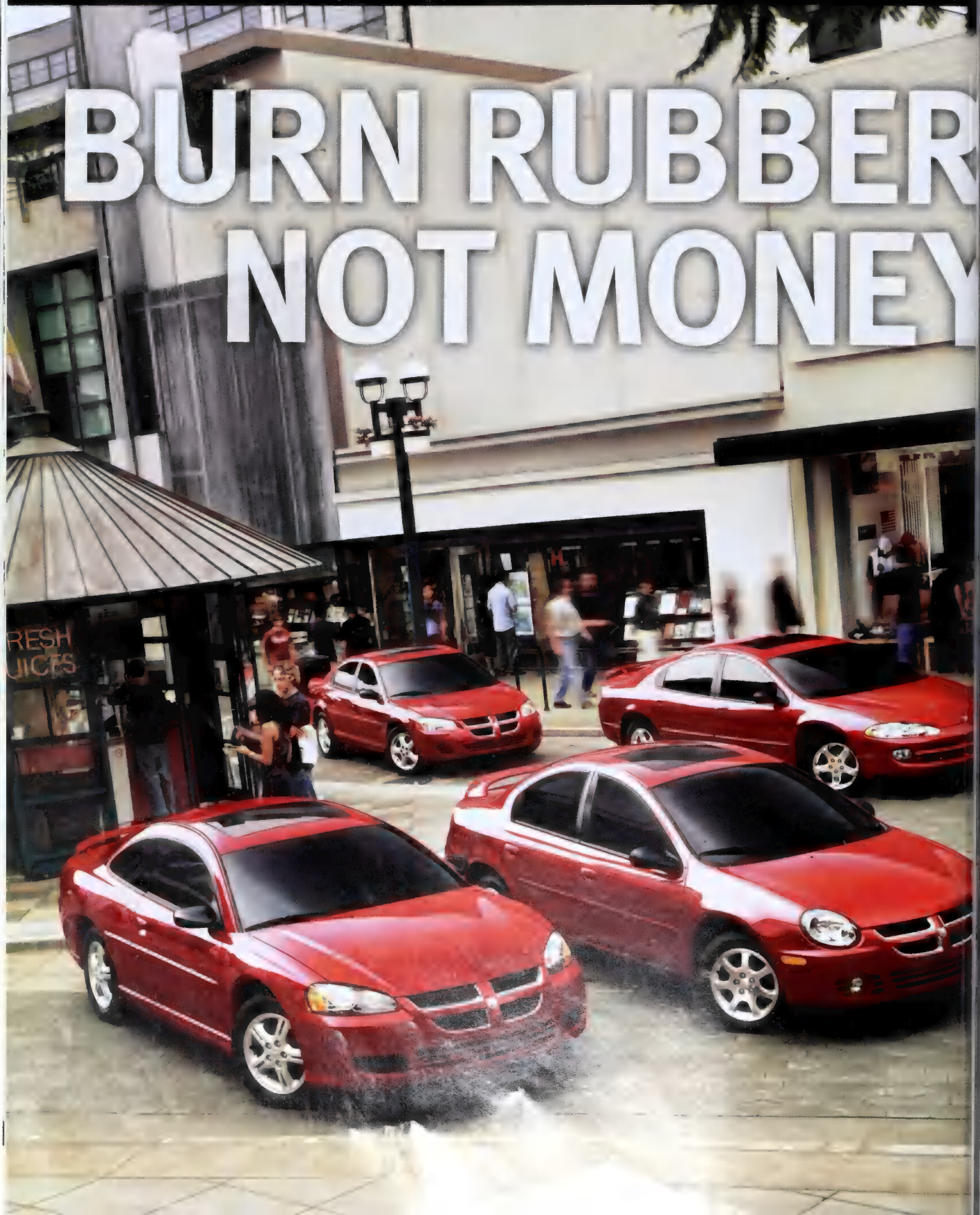
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GRAB LIFE BY THE HORNS

DOD



louse Beautiful



mewhere in everyone's
conscious there's a place
here design begins. It may
a glimpse of blue-gray
int on a farmhouse door in
e English countryside, a
droom with stately French
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mantic fall of silk, or even a
ble Italian allée of towering poplars that seems to lead straight
to the past. These images lodge in our memory, echoes of archetypes
at recur across borders and centuries, in our fairy tales and our
stories. Instinctively, we feel connected to these old-world places
d try to create our own version, however simple, of their indelible
auty. After all, it's not really the sheen of luxury that makes us feel
mfortable so much as the sense that we've already walked up those
ne steps, worn smooth, to the front door.



Writer: Fiona McCarthy
Photographer: Christopher Simon Sykes
Producer: Senga Mortimer

Far from the Maddin

In the heart of Thomas Hardy country, Tom Helme



rowd

nd his family enjoy a rustic idyll

Most of the old stable had fallen down and the Helmes rebuilt it as their home. The paint color on the door is a hue original to the farm. Overarching roses are Dr. Van Fleet, cultivated by Mirabel Helme, for whom roses are a passion.

FIFTEEN YEARS AGO, WHEN TOM Helme began to rehabilitate this 1815 Wiltshire farm to share with his wife and their children—now numbering four, ranging in age from nine to sixteen—he was as ready as any man in England. Having spent his early decorating career working with David Mlinaric, whose clientele includes rock stars, duchesses, and the National Trust, Helme had turned what he modestly calls his "handiness with a paint brush" into a specialty. For almost eighteen years, he advised the Trust on restoring old treasures—from a threadbare carpet to a crumbling plaster wall—in stately homes as prestigious as Calke Abbey and Hardwick. He retains an address book of unique and expert craftspeople that is the envy of the decorating world, and he made good use of it in his own place.

Staying true to the farm's origins was important to both Tom and Mirabel Helme, who were initially drawn to the rural property because of its site plan, which centers on a strict, square courtyard. There remained several tumbledown agricultural buildings but no proper house, so Helme built the family home incorporating the only remaining stone wall of a former stable. To help them





Left: Tom Helme in front of his pasture. This view: The entrance hall table is an old English piece acquired by Mirabel's parents in the 1930s, when they furnished an entirely medieval house nearby. The [illegible]-colored eggs come from Mirabel's hundreds of geese, ducks, and chickens.



"Everything in the house has a personal meanin



The sitting room is deeply inviting with its fireplace, sofas, large rug, and center table for games, homework, snacks. The painting that hangs over the mantel is by Mirabel's godmother, Joan Sawyer Robinson.

nether collected or inherited over the years"







design the building, the couple consulted an old photograph from a 1930s sale of the farm.

Ten years ago, Tom Helme became the co-owner of Farrow & Ball, a paint and wallpaper manufacturer with showrooms in western Europe and, most recently, the United States. Naturally his own house displays some of his wares. The Farrow & white of the woodwork and ceilings (one of 15 whites in line) was chosen to offset the richer colors and textur paper. Helme also chose to paint rather than stain the gr floors. "This was an 18th-century method of adding colo room without the expense of laying carpet," says Helme

More important than such details was Helme's philos of what a home must be: a place that would welcome all ds to down-to-earth locals. "I

Above and facing page Both Tom Helme's bathr and the adjoining dress room-study are swathe Farrow & Ball's Tented Stripe. Family pictures the tub wall; a block-pr screen stands behind a Biedermeier daybed. B left: A guest bedroom has Brockhampton Star wallpaper. The toile be hangings and small sofa are antique.







straight from the outdoors into a r
filled with fancy cushions and gil
is not my idea of hospitality," he s
"There isn't one painting or piec
furniture that we've set out specifi
to buy. Everything in the ho
whether collected or inherited over
years, has a personal meaning." He
tivated simplicity throughout—in
dining room, for example, with
planked walls of warm, glowing p
"The dining room was actually once
entrance room to the stable, so th
wouldn't have been any elaborate p
tered cornicing. The walls would h
just been lined with the cheapest to
and groove wood they could fi
Helme says. And followed suit. ●

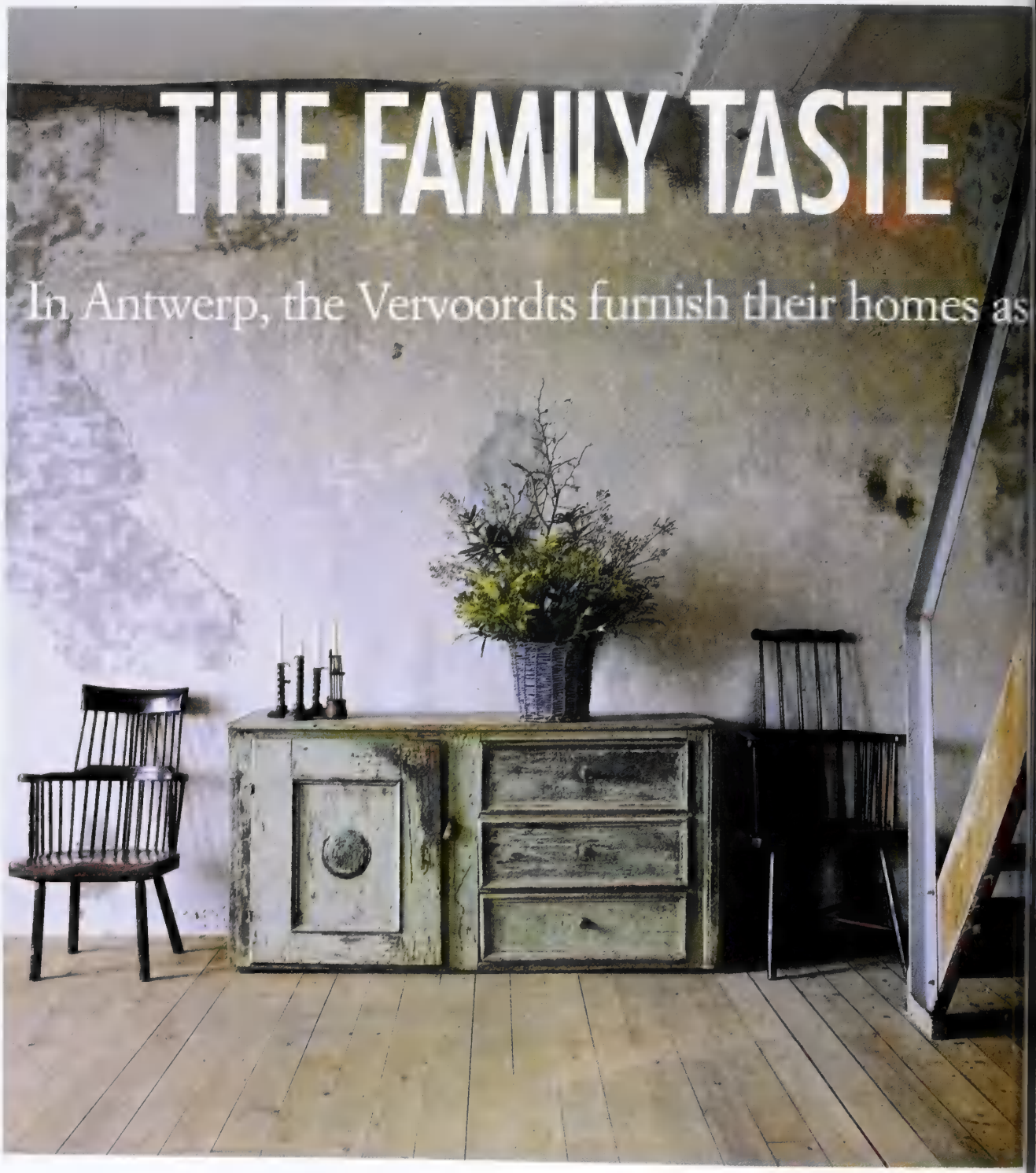


Facing page, above: Tiles made by a local potter for the stove alcove show this part of the county as it used to be. On the wall above are local hunting pictures from the 1970s. The floor paint color is Mouse's Back. This page: The cheerful breakfast room is a frequent gathering spot for the family of six. Facing page, below: Tom Helme made himself a studio in the former corn bin, where he can be separate from, but close to, the family.



This page: The principal rose on the pergola outside a guest bedroom is Blairii no. 2, flanked by Fantin Latour. Facing page: From a first floor window is seen the horse pasture, and in the foreground, a copper dyeing vat from the Farrow & Ball paint factory. For more details, see Resources.





THE FAMILY TASTE

In Antwerp, the Vervoordts furnish their homes as

Writer: Meredith Etherington-Smith

Photographer: Fritz von der Schulenburg

Producer: Kaaren Parker Gr



Facing page: In Axel Vervoordt's Kanaal Gallery, two late-18th-century Windsor chairs flank a provincial sideboard that still bears some original paint. This page: Vervoordt's new chairs in old-fashioned linen slipcovers surround a 19th-century English kitchen table in the gallery.

ell as their antiques galleries with medieval purity



This page: The Kanaal Gallery's super-long flights of steps attest to the height of the old industrial space. In the antique pine dresser, contemporary slipware ceramics are displayed for sale. Far right: In Kanaal's former storage room, a buffet dinner for 100 friends and clients is about to begin.



WHAT'S BRED IN THE BONE IS in plain sight in Boris Vervoordt's apartment in the old part of Antwerp. The elder of the two sons of the distinguished antiques dealer Axel Vervoordt, Boris, 29, grew up amid an ever-changing kaleidoscope of the beautiful, the rare, and the curious at the family castle near Antwerp.

The family shares a passion for simplicity and a quite medieval use of space: a taste that is also evident in the way Boris organizes the rooms in the Vervoordt family's Kanaal Gallery, a complex of late-19th-century industrial buildings on the bank of the city's Albert Canal that have been converted into display and selling space. The spare sweep of vast rooms framed with unadorned plaster and brick walls provides the perfect uncluttered background against which equally spare 18th-, 19th-, and 20th-century furniture is shown. Not only does Boris work here, this is also the base for his own dealing and decorating projects.

Young Vervoordt's Old Town apartment is reached by following a narrow, twisting, cobbled lane off the main cathedral square in Antwerp. Ten steps into this lane and the tourists are left behind in the 21st century. Those ten steps take you back into Antwerp at the height of its mercantile prosperity half a millennium ago—a quiet world of hidden courtyards and huge studded wooden doors leading to very private houses as well as some venerable commercial structures. The building in which Boris's apartment is situated dates from the 16th century.

"My apartment is a good place for a bachelor," he says. "It is perfect when I cook a modest dinner for two and also great when I ask 20 people over for drinks. And I am happy here





For right: Boris Vervoordt is seen in front of the gates to the castle in which he grew up, outside Antwerp. This view: In the sunny main room of Boris's apartment, a round library table is covered with natural linen. The walnut chairs around it are 1930s Italian pieces; the carved oak hall chair is 16th-century.

on my own, with the fire burning, listening to music."

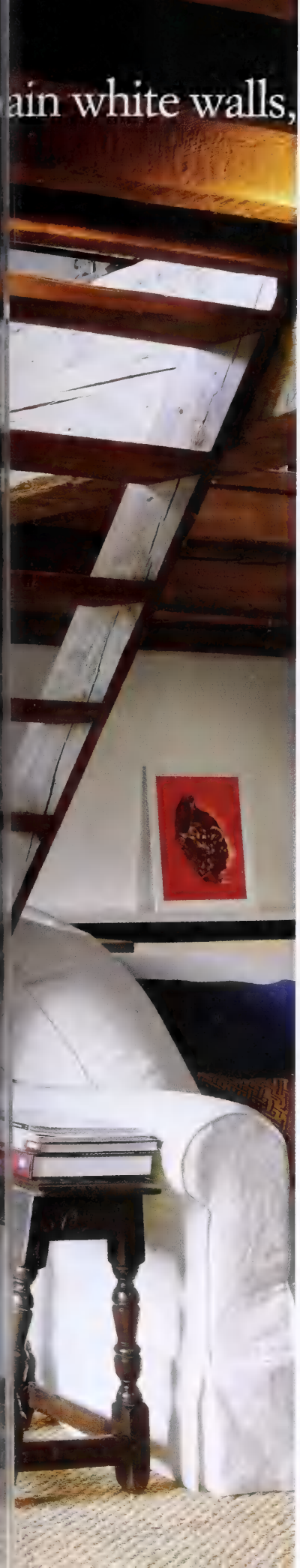
Until 1997, Vervoordt senior used the apartment as a showroom for his business. Then Boris moved in and reconfigured some of the space to suit the demands of the contemporary single life. The present kitchen had been divided into two small rooms by a wall that he pulled down, creating the larger kitchen where he now cooks for his friends. To provide himself with a modern bathroom and dressing room, he sectioned off part of a mezzanine, the rest of which is now his bedroom. He says, "Because I like simple architecture I left the rest of the apartment as it was, centered around the fireplace with exposed beams, plain white walls, and the original wooden floors."

Given Boris's upbringing, it is not surprising that he has been a passionate collector since he was nine. Thus, when he moved out on his own he was able to furnish the entire apartment with pieces he already owned, such as the barber's chair in the kitchen, which is Welsh and dates from 1760, and the circa 1790 French burr elm *vendange* table. Nothing was bought especially for the flat except the huge new sofa covered in white linen in front of the hearth, and the big table behind it. ●




"I left the apartment as it was, with exposed beams,

ain white walls, and the original wooden floors"





Left: The twin Chinese armchairs in Boris's apartment are typical of the Ming period. Above: In one corner of the Kanaal Gallery, library steps and ladders are gathered. Right: Boris enlarged his kitchen so that he had space for cooking and for some of his collected antiques, such as the 18th-century French table and the Welsh barber's chair of the same period. For more details, see Resources.





A fanciful box parterre in front of the Villa Emo traces out the owners' initials. The pink-tinged gravel, called trachite, comes from Verona.

A NEW ORDE

This re-created garden perfectly fram



Writer: Dean Riddle
Photographer: Vivian Russell

elegantly proportioned Palladian-era villa

VISITORS TO THE VILLA EMO, near Padua in northeastern Italy, encounter a 1588 house set comfortably among gardens that are less than 40 years old. The residence, designed by Vincenzo Scamozzi, a pupil of the Renaissance master, Andrea Palladio (whose own, more famous Villa Emo was built some 30 years earlier), has a refined, almost minimalist, architectural simplicity. But it is the romantic pleasure gardens that distinguish this 100-acre estate, attracting many visitors each year.

An aristocratic Venetian family, the Emos have owned the property for more than a century. For much of this time, however, the house was neglected and tenants farmed the land. When Andrea and Giuseppina Emo arrived in 1966 to restore the house and begin laying out the present gardens, cornfields swept right up to the back door.

It was Countess Giuseppina who instantly saw the need for a garden of proper scale and forceful structure to enhance and complement the imposing house. Without any conventional training, she set about designing and installing the formal framework that we see today. Using the classic Venetian garden as a model, she created a series of axial paths, rectangular lawns, clipped hedges, and tree-lined avenues. These defining features play off the symmetry of the house, framing and extending its views of vineyards, cultivated fields, and the surrounding Euganean hills.

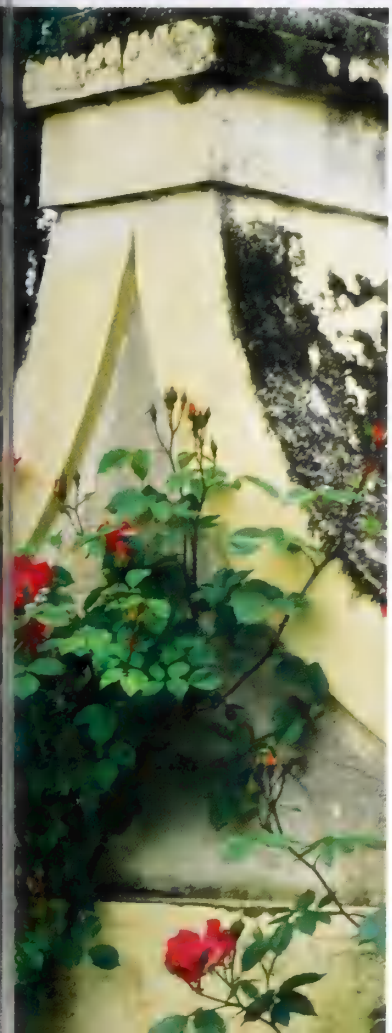
In 1980, the Emos' daughter, Marina, came from Rome to take over the care of the gardens, opening them to the public in 1995. She calmly explains her mother's creativity: "Any well-educated, observant Italian knows what to do. You absorb what you see every day of your life—it becomes obvious."

Although an 18th-century plan of the







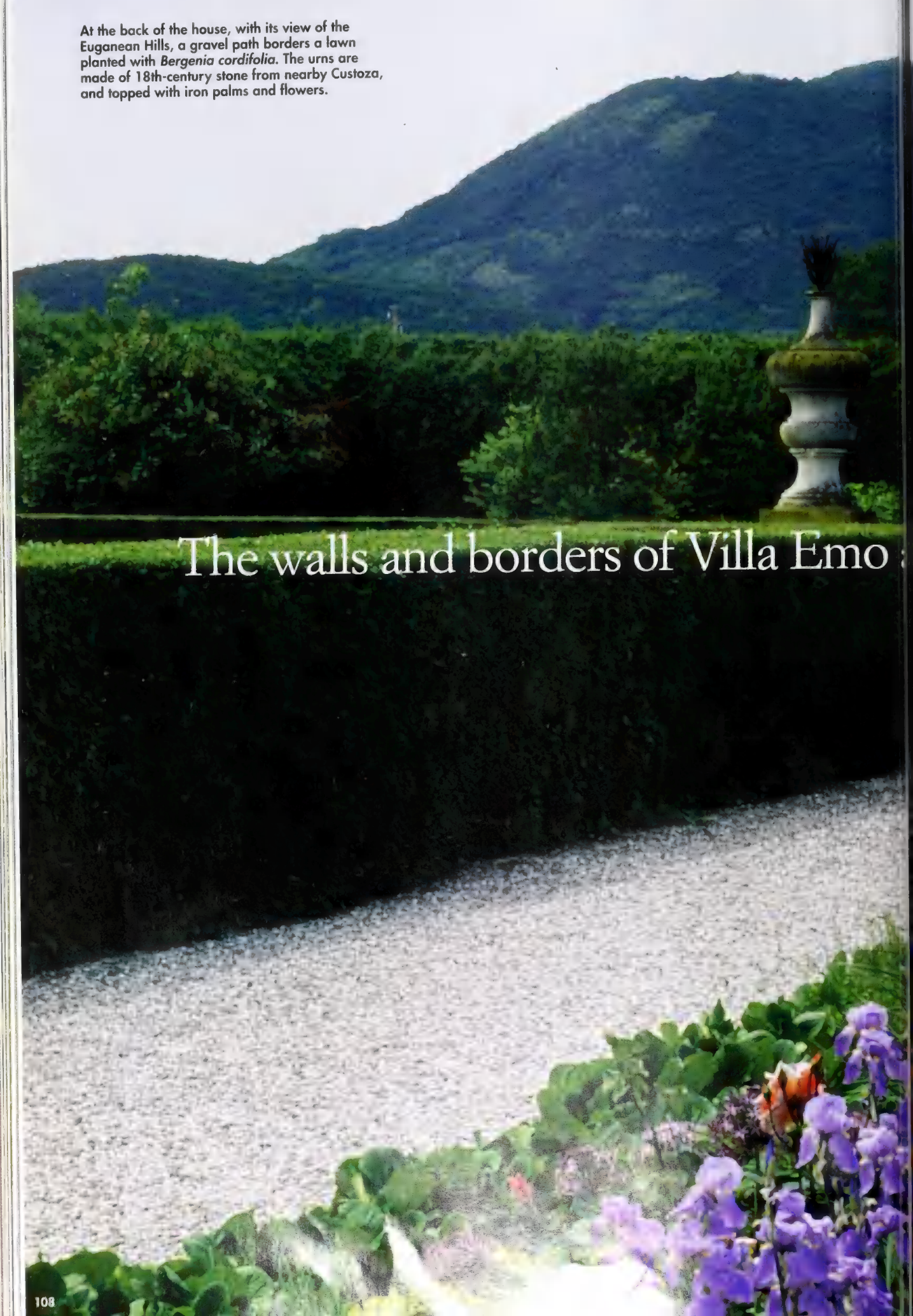


house and garden existed, nothing of the original garden remained. Or so the Emos thought until a long rectangular fishpond was discovered when the new gardens were being laid out. Eventually the pond was excavated and restored. "It was unbelievably exciting—and expensive!" remembers Marina Emo. "Two specialists worked on it for three months." Today the pond provides a habitat for carp and a place in which to grow water lilies and other aquatic plants. Its banks are densely planted with vibrant blue bearded irises (*Iris germanica*) and cool white calla lilies (*Zantedeschia aethiopica*).

The very personal feel of the garden is nowhere more evident than at the villa's entrance. Just outside an iron gate set into a stone wall is a fanciful evergreen parterre that traces out the initials of the owners names with short, clipped box hedges (*Buxus sempervirens*). This delightful weaving of shrubbery is tightly sheared once a year in August to maintain its clean lines.

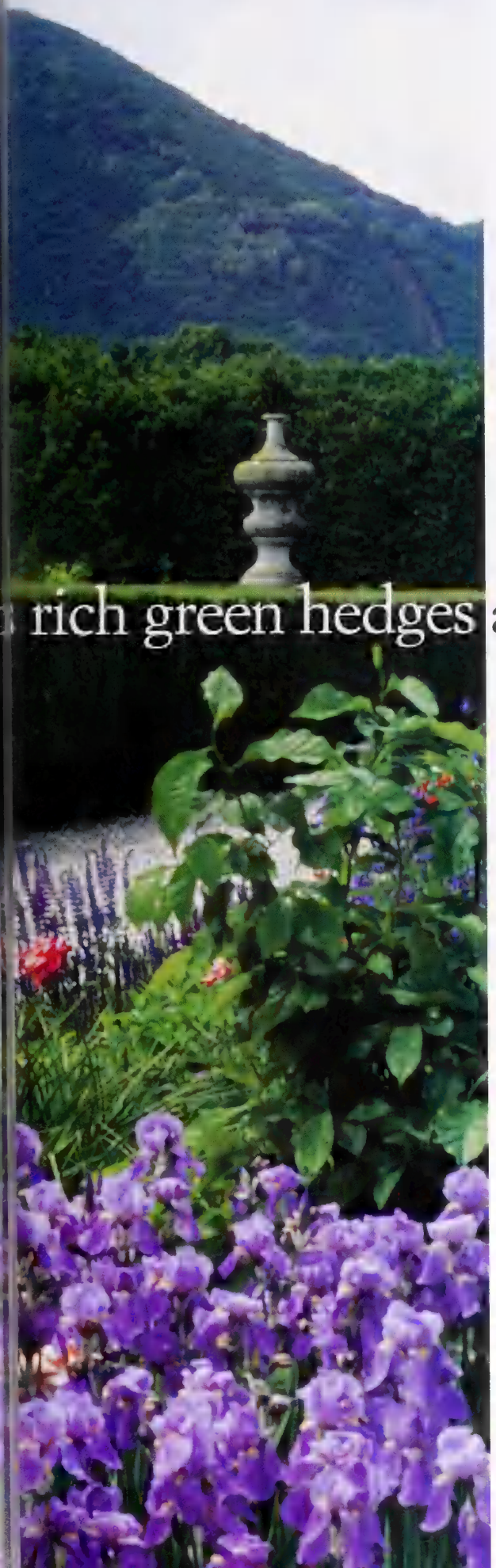
Once inside, visitors are free to roam about the gardens, although the house is private. Lying directly behind the villa is a large grass lawn framed on all sides by a privet hedge. At the center is a low textural planting of *Bergenia cordifolia*, a perennial with large glossy leaves and small pink flowers in spring. In an understated composition characteristic of the garden, the lawn is punctuated with six imposing 18th-century stone *acrotera*, or urns, found in the region. Outside the hedge, long herbaceous

Clockwise from top left: An axial view through one of two gates that flank the front of the main house; the long flowering border supplies a splash of color, and contrasts with the clean lines of a privet hedge. A tunnel made from the pliable stems of the hornbeam birch is the garden's most dramatic feature. Rosa 'Cocktail' grows against the curves of an exterior wall.



At the back of the house, with its view of the Euganean Hills, a gravel path borders a lawn planted with *Bergenia cordifolia*. The urns are made of 18th-century stone from nearby Custoza, and topped with iron palms and flowers.

The walls and borders of Villa Emo



rich green hedges and towering trees

borders flank either side of the lawn. Large clumps of bearded irises and fragrant peonies blossom extravagantly in early summer, followed later by tall phloxes and bright daylilies. Marina Emo added these painterly perennial beds to her mother's design, lending it a slightly English flavor. "So many Italian gardeners plant annuals for flower color. But this involves so much more work—replanting the beds every spring."

Beyond the flower borders one is drawn into the soothing shade of the great hornbeam tunnel, one of the garden's most dramatic features. The hornbeam (*Carpinus betulus*), a deciduous tree in the birch family, is a native European plant ideally suited to this purpose; its young stems are pliable and easily trained. The tunnel, in the shape of a giant L, contains the garden spaces behind the house but does not interfere with the panoramic view of the landscape. Breaks and openings occur strategically along the green hallway: one leads into a lovely wisteria-clad gazebo furnished with two stone benches; another frames a long, axial view through the garden and back to the house.

Two native American trees from the South play key roles at the Villa Emo. Running along one end of the orchard is a gorgeous avenue of *Magnolia grandiflora* planted in two parallel rows. These magnificent broadleaf evergreens, planted as saplings in the 1960s, flower in May and June with enormous perfumed blossoms the color of old ivory. On the opposite side of the garden, close to the fishpond, is an avenue of bald cypresses (*Taxodium distichum*).These fine-textured, deciduous conifers, which turn cinnamon brown before shedding their needles in autumn, were also planted as saplings. Now mature, they are beginning to develop their characteristic "knees"—curious stumplike growths that emerge from the base of the trees.

For centuries Italian gardens have been composed with stone as a the organizing element. Part of the great charm of the Villa Emo garden is that its walls and borders are rich green hedges and towering trees, lending a warmth and color that makes this inspired landscape feel truly alive. ●

Villa Emo is located 11 miles south of Padua. The villa is open April, May, June, September, and October on Saturdays from 2–7 P.M., Sundays and holidays 10 A.M.–7 P.M. For more information, contact Marino Emo: 011-39-0429-781-987 (phone); 011-39-0429-781-970 (fax).

The garden plays off the symmetry of t



ouse, framing and extending its views



This page: Parallel lines of Lombardy poplars create an impasing walkway along one side of the Villa Emo. Opposite page: At the rear of the villa, openings in the privet hedges provide symmetrical gateways to the house. A former 16th-century stable to the next of the villa is now Marina Emo's home.

Designer Kathryn Ireland retools an old French fa



IN DEEPEST FRANC

mpound to house a vibrant young family

Writer: Patrick Dunne
Photographer: Oberto Gili
Producer: Miguel Flores-Vianna



Facing page: The Halsey family's sitting room was originally a cool room with a huge stone hearth. The paintings on the mantel were p... of a private collection in London. This page: Decorator Kathryn Ireland had the ceiling white-washed in common practice during the 19th century. The effect is to soften the color of the antique pine floors.





THE MEANDERING COUNTRY road appears peaceful, but it winds through territory rent by history. This is *la France profonde,* deep southwestern France, old unchanged France, where ancient memories still taunt the present. Here the Gallic tribes held out stubbornly against Caesar's legions, and here medieval heretics prevailed or perished amid hair-raising sagas. Far from the swishy pink plaster Provence of Vaucluse, this is the real thing, and that's what appealed to designer Kathryn Ireland 15 years ago, when she first discovered this unspoiled corner of the Tarn-et-Garonne.

Ireland, a Briton, runs an international design business based in Los Angeles and London, and her fabric collection is well regarded in decorating circles. She is legendary for the hospitality dispensed at her summer house in this region, once part of fabled Aquitaine. When guests visit, they inevitably fall in love with the idea of living in France, and at the end of a weekend she is often commissioned to find them a place of their own. She indulges this daydream, realizing that probably nothing will come of it.

One fall day, she set out to look at a property and brought along Anne Halsey, who manages Ireland's London showroom and who had absolutely no intention of buying a house. The minute they entered the enclosure of the small group of farm buildings, Halsey was captivated: this was what she had wanted, without knowing it. She called her husband in London, and he agreed, but with one stipulation: the

The living room is a casual mix of comfortable furniture and fabrics designed by Ireland. The curtains are made of Ireland's tan Ikat stripe; thrown over the sofa is a 19th-century *bouris,* a quilt typical of southern France.



place had to be ready by summer. That would have been enough to weaken the resolve of most people, but not this pair. After all, Aquitaine is famous for its strong women, beginning with Eleanor, who brought the English here more than 800 years ago. Ireland and Halsey already shared similar tastes and knew how to get the project done.

One of Ireland's strong suits is detail, and more detail. She smiles at the notion popularized in recent memoirs of how difficult it is to renovate in France. "The secret is a good set of plans," she explains. "Once you have that, almost anything is possible." With the help of local craftsmen and French architect Christian Cambon, she got the seemingly insurmountable task of updating the house under way.

Halsey, savoring a memory of her family's farm in Surrey, was seeking the simple pleasures of country life. "London is a bit hectic," she says. "I wanted quietness and birds and someplace to enjoy our friends." A good cook, she was determined to have a big farmhouse kitchen carved out of an empty barn. It had to be intimate enough for her family, yet large enough to hold a lot of guests. She knew exactly how she wanted the kitchen arranged, although she did defer to Ireland's suggestion of creating a somewhat formal dining room with a big fireplace. Any hesitation that the space would be rarely used has been banished: it has become the family's favorite room.

The house is actually more than a



Above: A stone arch on the property bears an unusual keystone that may be Romanesque. The roofline's ruffled tile, called *genoise*, reflects the prosperity of the home's original owner. Right: Ireland stands in a doorway at her own place, just down the road from the Halseys. Facing page: In the dining room, 18th-century Italian carved and gilded candlesticks add a baroque twist to the straightforward French Art Moderne table and chairs. A trio of animal prints hangs above the fireplace.



Ireland smiles at the notion that it's difficult to renov



This view: Client Anne Halsey insisted on a big farmhouse kitchen, which occupies a formerly empty barn. A collection of colorful earthenware fills the plate rack. Far left: Halsey and Ireland gathered many of the furnishings, such as these, at local flea markets.

France. “The secret,” she says, “is a good set of plans”





house: it is a group of buildings called a *hameau,* in which a number of farm families once lived and worked on a kind of commune, this one overlooking the tiny river Vere. Remnants of a stone arch, with an enigmatic flat face carved in its keystone, hint at the Romanesque, and the property's foundations were quite possibly an old convent of Benedictines. Where there are monks, there is also wine, and grapes have grown on the surrounding slopes since Roman times. The challenge was to accommodate the jumbled stone spaces to the Halseys' needs while respecting the character of an [illegible] and keeping their mystery.

There was no need [illegible] all the spaces; unity came [illegible] and's calm, unostentatious decoration a lovely central garden planted with mary and sage. A marvelous sq *pigeonnier* with a steeply pitched was made into guest quarters a changing room for the pool; e bathrooms were tucked into the of large rooms—a favorite Ire solution.

Most of the fabrics are from land's collection, many inspire the faded prints and practical tic stripes so beloved in the 19th cen Ireland is adamant about one thi beds and mattresses. They have t made in America. "It's the only pla she insists, becoming uncharact tically imperious. To supplement Halseys' collection of family furni the women combed nearby anti shops and flea markets. Keeping rooms spare is a challenge, since children, George, 12, and Kitty, are budding collectors, and their fa is already well advanced in the h Anne Halsey's passion is the garc especially the *potager.* Boasting proudly as if she had amassed a co tion of Sèvres, she lists last summ crop: melons, *courgettes,* raspber tomatoes, and the rather uncooper famous Gaillac white asparagus.

There are many ways to do an house and make it one's own, but t is always the temptation to reckl impose modern eccentricities, w ultimately disrupt and occasionally the spirit of the place. Thanks to land's unerring taste, the Halsey h is at once personal and timeless, bel ing both to the family and to the hil Haut Languedoc. ●

Above left: Ireland tucked a bathroom into one corner of a large bedroom. The *bonnetière* disguises some of the pipes and hardware. Facing page: Family heirlooms and French antiques are fram by Ireland fabrics in several patterns. For more details, see Resources.



The designers of a new house in an Atlantic isla

FAIR ISLE



Writer: Christine Pitt[illegible] Photographer: Ethan Palmer



Step onto the ferry and leave the rest of the world behind. In an instant, the jostle and jolt of fast food and fast cars gives way to the glint of sunlight on water and the cries of the gulls. The island on the horizon may be only 45 minutes off the coast of Connecticut where Long Island Sound meets the Atlantic, but it is eons away from the mainland. Somehow it seems to have slipped out of time: no restaurants, no hotels, just a dusting of houses in a landscape that has remained fundamentally unchanged since the first schooners docked. Scions of the same families have summered here for decades. It's the kind of place where six-year-olds meet over tennis lessons and marry twenty years later.

Woody and Cynthia Collins are, respectively, second- and third-generation summer people who decided it was finally time to move out of their family homes and build one of their own. An interior designer with her own firm in Darien, Connecticut, Cynthia Collins knew that she wanted to collaborate with a female architect: "Men tend to design from the outside in, the exterior is most important because that's their statement," she says. "I wanted to focus on architecture's softer side with someone who understood the feminine point of view: how the *rooms* should look, what's essential to include in a kitchen or a closet." When she met Sandra Vlock, an architect who practices with her husband, Glenn Arbonies, at Arbonies King Vlock, Collins felt an instant rapport. She soon found herself

In the living room, a flower-strewn Cowtan & Tout print—Isobel Union—on chairs and pillows has the look of vintage linen. Designer Cynthia Collins finished off the chairs with a touch of blue-and-white braid. The architrave above the door in the center hall is a good place to display china.

Below: Dark black walnut floors ground the living room, furnished with a sofa and club chair from Cynthia Collins Designs. Opposite page: The family eats almost every meal at the tiger maple table in the octagonal breakfast room. The chairs are from Walter's Wicker. The view of sailboats, freighters, and ocean liners going by is so absorbing that guests can forget to finish their dessert. Pull-down screens to deter insects are cleverly tucked into the soffits of the casement windows.



showing Vlock around the island, pointing out favorite details like gambrel roofs and ample porches.

Collins was very clear about what she wanted: a Shingle Style house with all the grace of the island's turn-of-the-century classics—but without the peeling porch posts. "Any house on this island has to be able to withstand severe weather," says Vlock. "Since Cynthia wasn't going to be [illegible] around to care for it, we decided to take advantage of 21st-century technology that offers high style along with low maintenance." The result would be a hybrid that looked old but performed to the newest standards.

The five-bedroom, 5,500-square-foot house stands at the top of a hill facing a saltwater pond and the ocean. With the elegant proportions of a Palladian villa, it presides over the site. Classical architecture has migrated through many cultures and endured because it is highly adaptable; Collins and Vlock rooted their version in the New England vernacular. Here, the kind of villa that in Italy would be stuccoed and in England made of brick or stone, is covered in shingles. Vlock was struck by the natural beauty of the local beach stone, using it for retaining walls and carrying it into the house for the fireplaces and chimneys. As though undergoing Darwinian mutation and responding to summer at the beach, the relatively closed traditional house-type sprouts an open octagonal porch at one end and its twin, a sun-filled breakfast room, the other. The designers also borrowed one of the most charming details of the Shingle Style—the long eyebrow window in the hipped roof.

Idiosyncracies make the heart grow fonder. "My husband thought it would be intriguing if the stair tower resembled a lighthouse," recalls Collins. That sent the architect off on a quest for just the right form. "I must have drawn 20 variations," Vlock says. The designer developed the nautical theme by embedding an antique mariner's compass in the mahogany newel post at the foot of the staircase. Touches of brass recall ships' brightwork. Turning the staircase into a room of its own allowed the designers to project it outside the body of the house, liberating the central-hall plan from the usual stairs that take





so much square footage. The space flows in perfect symmetry. The family room on one side mirrors the living room on the other, and both center on a lofty hall furnished with a single pedestal table. Wall openings onto this central hall provide interior vistas from one side of the house to another. The sweep is modern.

Collins keeps the generous spaces uncluttered. The renowned decorator Billy Baldwin was an old family friend and a big influence on her work. "I wanted my own take on his clean, uncomplicated style—which he used to describe as a minimal number of objects with maximum impact," says Collins. "The last thing I wanted to do here was



fluff it up with too much stuff. I could picture each room finished from the start. I always knew exactly where each piece would go." Collins chose colors that would not compete with the outdoors. The pale greens, pinks, and blues



Top: Designer Cynthia Collins, left, and architect Sandra Vlock, right, who appreciate symmetry, bracketed the house (above) with twin octagonal rooms, one open and one enclosed. Left: The open octagon is furnished with white wicker from Lane Venture. Beach stone supports the columns and forms the fireplace.


BLOW



of the old-fashioned linen floral print on the curtains and chairs in the living room brings the garden inside, while the creamy white walls reflect the crystalline ocean light. In the master bedroom, the first thing Collins sees in the morning is the beautiful blue ceiling, the same shade as the sky. "I feel as though I've awakened on a cloud," she says.

Light floods every room through French doors and windows so tall and wide that they make the house seem almost porous. No turn-of-the-century architect could have indulged in so much glass, but these days it's not merely feasible, it's also practical. The windows and doors are made of powder-coated steel that can stand up to practically any storm, and they never need painting. Polycast columns, pilasters, and railings won't be peeling after a few winters. None of the interior or exterior crown moldings, window and door casings, or trim will ever see a paintbrush either, because they're all made of fiberglass-reinforced polyester. "We considered all sorts of materials before we settled on this. It has just as crisp an edge as wood and is easy to install," says Vlock. "My highest priority was to give Cynthia and Woody a house they wouldn't have to worry about, but if the trim had looked the least bit odd, we wouldn't have used it." Now there are no painted surfaces anywhere on the exterior.

It's quite a feat to combine efficiency and authenticity—something both architect and client knew they had achieved when a daily beach-walker paid them the ultimate compliment, saying, "I love your house. It looks as if it has always been there." ■

The master bedroom occupies the most dramatic space—crowned by the old-fashioned eyebrow window. You can hear the waves pounding the shore from the four-poster bed by Windrose. The windows are curtained with Ingrid embroidered cotton from Scalamandré. Carpeting from Ruggle's Workroom. Club chairs from Cynthia Collins Designs. For more details, see Resources.

Writer: Mario López-Cordero
Photographer: William Meppem
Producer: Mary-Ellen Weinrib



ice dreams

Experts from Fauchon and Il Laboratorio del Gelato craft sorbets

LEMON, PASSION FRU AND RASPBERRY SORI

Sorbet is distinguished from sherbet by its softer consistency. It can be ser between courses to refres the palate.



i as satisfying and refreshing as they are easy to make

NGO AND RASPBERRY
BET SERVED IN
OCOLATE AND VANILLA
ZELLE CONES
a pizzelle iron,
ing your own batter-
ed cones is practical.



GREEN TEA, PISTACHIO, AND MANGO GELATI

Apricot preserves are added to the base mixture of these desserts to help stabilize their consistency. The green tea flavor is made with powder that can be found in an Asian specialty store.



CARAMEL AND DARK CHOCOLATE GELATI

A ripple of caramelized sugar enriches and flavors the caramel; it also features as the major sweetener in the dark chocolate mixture.

Gelato differs from regular ice cream in density: le



DIVINI

These truffles are made by using a melon baller to scoop bite-size morsels of gelato, then rolling or dipping them in coconut, hazelnuts, or tempered chocolate.



is mixed in during the freezing process

STRAWBERRY AND VANILLA GELATO SANDWICHES

With store-bought butter wafers, these are a snap to assemble. For more details, see Resources.

Recipes

SORBET SECRETS

When he mixes up a batch of sorbet, Florian Bellanger, head pastry chef at Fauchon in New York, has at his disposal all of the venerable French food emporium's top-quality wares, such as lavender tea. "I like to infuse the sorbet with unusual accents," says Bellanger. But, he explains, unexpected aromatics notwithstanding, the secret to fine sorbet is simple: "You must start with good-quality ingredients."

- A fruit sorbet is made of a purée of ripe fresh fruit in the proper proportion to water and sugar. "The percentage of fruit purée is very important; many companies make sorbet with a little fruit and a lot of flavorings," says Bellanger.
- Bellanger cites raspberries, strawberries, mangoes, passion fruit, pears, and peaches—all fruits with low water content—as particularly suitable for sorbets. Citrus fruits have a higher water content and are more difficult to work with.
- When making sorbet at home, Bellanger suggests adding agar-agar—a stabilizer with gelatinlike properties made from a natural sea vegetable—to augment its freezer life.
- A squeeze of fresh lemon juice mixed into the purée will heighten the flavor of any non-citrus fruit sorbet.

All sorbet recipes are adapted from Fauchon and yield about 1 quart.

BASIC SYRUP

2 c. sugar
1 tsp. powdered agar-agar (available in health food stores)
2 c. water

In a medium saucepan, combine sugar and agar-agar. Add water and bring to a boil over medium-high heat, stirring until sugar and agar-agar dissolve. Syrup can be made in advance and refrigerated in an airtight container up to two days. Makes about 2 cups.

LEMON SORBET

15 oz. fresh-squeezed lemon juice
2¾ c. basic syrup
¾ c. water

In a mixing bowl, combine all ingredients. Cover and refrigerate about 4 hours. Freeze in an ice cream machine.

WILD STRAWBERRY SORBET

7 oz. fresh or frozen wild strawberries, cleaned and hulled
8 oz. fresh strawberries, cleaned and hulled
⅓ c. basic syrup
¼ c. water
2 T. fresh-squeezed lemon juice

Place all ingredients in a blender and process until smooth. Pass the mixture through a strainer into a large bo cover and refrigerate about 4 hou Freeze in an ice cream machine.

MANGO SORBET

15 oz. mango nectar juice
½ c. basic syrup
½ c. water
2 T. fresh-squeezed lemon juice

In a mixing bowl, combine all ingre ents. Cover and refrigerate about hours. Freeze in an ice cream machi

PASSION FRUIT SORBET

15 oz. passion fruit juice (without seeds)
1½ c. basic syrup

In a mixing bowl, combine passion fr juice and syrup. Cover and refriger about 4 hours. Freeze in an ice crea machine.

RASPBERRY SORBET

15 oz. fresh raspberries, washed
1 c. basic syrup
½ c. water
2 T. fresh-squeezed lemon juice

Place all ingredients in a blender a process until smooth. Pass the mixtu through a strainer into a large bo cover, and refrigerate about 4 hou Freeze in an ice cream machine.

THE SCOOP ON GELATO

There is no gelato flavor too obscure f Jon Snyder. The proprietor of Manha tan's Il Laboratorio del Gelato collab rates with local chefs to craft froz desserts that suit their menus. Rece gustatory forays include prune Arm gnac and toasted sesame. Snyder al operates a storefront on the Lower Ea Side, where he doles out scoops of t chef-commissioned overflow as well a running selection of his own favorite

- The ingredients should be cold. Sn der recommends refrigerating the gela mixture overnight before machine pr cessing to ensure *(Continued on page 14*



ADD A LITTLE ELBOW GREASE

The Donvier hand-cranked ice cream machine works with an insulated container that when properly frozen produces desserts in about 20 minutes. Cold equipment and ingredients are important in making gelato. Once the container has been removed from the freezer, use it immediately. For maximum flavor, always pre-chill ice cream mixture. Gelato differs from regular ice cream in density: less air is mixed in during the freezing proce



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MAMA'S NOT WORRIED.
MAMA'S GOT THE MAGIC.™



When it comes to stains,
there's no clean like a bleach clean.

mold attack!

You may think it's a cold, but mold spores could be the culprit.

For a while, it seems like you're coming down with something. But when the sneezing, wheezing and other symptoms don't go away, you begin wondering what's blooming outside. All the while, you fail to realize that the culprit could be the mold growing inside your own home.

For allergy and asthma sufferers, controlling triggers, like common household molds, is a key step to feeling better.



Aspergillus Niger (a common household mold)

It is impossible to keep mold out of the house. It comes in through windows and doors or you and your pets track it in from the outside. The challenge is to keep the millions of microscopic spores from colonizing all over your home. The spores of common household molds are allergens that can trigger symptoms of allergies and asthma.



where's the mold?

A new study* from the University of Arizona found that mold is flourishing in some places you might not expect:

On 88% of windowsills

On 83% of refrigerator seals

Under 82% of sinks

On 49% of shower grout

*Study of 180 homes in seven states across the US

toxic molds

Common household mold is not the same as "black mold" (*Stachybotrys Chartarum*), a toxic mold that has been making headlines. Black mold typically grows in dark, hidden places such as behind walls or under carpets. It is suspected that exposure to black mold is linked to serious health effects. If you suspect a black mold problem, do not try to take care of it yourself. Call a professional to immediately.

what can you do to prevent mold build-up?

Here are recommendations from the Allergy Foundation of America (AAF

- Keep humidity levels below 40%
- Use an air conditioner or dehumi humid months
- Make sure your home has adequat
- Do not carpet bathrooms and ba
- Get rid of moldy materials immed they're found
- Clean hard surfaces regularly with products – Allergy or asthma suffere nonsensitive people to apply clean

what's the right way to c

The best defense against mold regular cleaning. To effectively ki use a cleaning product like Tilex Mildew Remover,* which has bee both remove and kill mold and n

*Because of the potential sensitiviti and asthma sufferers to cleanin cleaning should be done by a r and the area should be allowed t before reentry. Always read an precautions and usage directions b cleaning products.

aafa Asthma and Allergy Foundation of America

www.aafa.org

The Allergy and Asthma Foundation of America does not any commercial products.

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What's your Design Challenge?

only in House Beautiful

Only House Beautiful invites you to have your design dilemma solved live in Bloomingdale's newest Ultimate Home & Furniture Store at the historic Medinah Temple in Chicago.

Here's an exciting opportunity to experience all that Bloomingdale's Ultimate Home & Furniture store has to offer. Write in and tell us about your unique decorating dilemma in 50 words or less. Bring your Design Challenge to the home store at any Bloomingdale's between March 20th and April 16th, 2003. Can't make it in? Enter online at www.Bloomingdales.com.* House Beautiful will choose four of the toughest Design Challenges to be solved live on June 8th at Bloomingdale's Ultimate Home & Furniture Store at the historic Medinah Temple in Chicago.

The Four Winners Will Receive:

- $5000 worth of exquisite home merchandise from Bloomingdale's, specifically selected to solve their Design Challenge
- Their solution published in a future issue of House Beautiful
- Hotel and airfare

bloomingdale's

*No purchase necessary to enter. See store for a complete list of contest rules and regulations

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Good design speaks for itself in quiet ways and simple words: classic, timeless, fluid—in a word, graceful. Renowned designer Barbara Barry brings her innate sense of style and sophistication to McGuire with a collection of modern and graceful designs. Visit www.mcguirefurniture.com to view the collection and find the retail store or showroom closest to you.

Be one of the first 100 customers who purchase Barbara Barry for McGuire furniture and receive House Beautiful's exquisite coffee table book "Decorating Style" ($29.95 value) with our compliments. Discover new ways to bring harmony to a room, enlarge rooms with color or make bigger ones more intimate, and impart tranquility to busy areas. From walls to windows to floors and details, every choice is beautiful—and practical too!

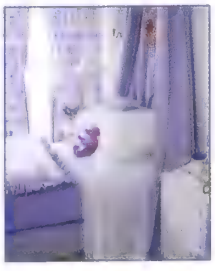
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Zoffany



Zoffany and House Beautiful will host a Peek-a-Boo Park at the Everett Children's Adventure Garden at the New York Botanical Gardens on June 7. The event will include children's fashions created by renowned interior designers using fabrics from Caboodle, Zoffany's new collection for children, an informal fashion show, refreshments and activities for children. For more information, call 212-903-5124.

 (Continued from page 136)

the creamy density and intensity of flavor that characterize gelato. "The eggs, milk, and cream will almost homogenize, which only time can do."

- Fruit gelati are the most difficult to make because subtle flavors dull when frozen; yet adding more fruit purée to increase the flavor threatens the texture by introducing more water. Use the finest-quality organic fruit.
- Snyder leaves out citrus juice and pulp altogether. When creating an orange gelato he steeped orange zest in the cream mixture overnight for gelato that "tasted like a Creamsicle."

All gelato recipes are adapted from Il Laboratorio del Gelato. Most yield about 1 quart.

BASE FORMULA

½ c. milk
½ c. heavy cream
1 c. half and half
1 tsp. apricot preserves
½ c. sugar

In a medium saucepan, combine all ingredients and bring to a simmer. Remove from heat and set aside for 10 minutes. Pour the mixture through a fine-mesh strainer into a storage container. Refrigerate overnight.

VANILLA SUGAR

4 c. sugar
1 vanilla bean split lengthwise and scraped

In a storage container, combine sugar, vanilla bean, and seeds. Steep for at least 24 hours. Makes 4 cups.

VANILLA GELATO

½ vanilla bean, split lengthwise
1 recipe chilled base mixture
¼ c. vanilla sugar

Scrape vanilla bean and add seeds to base mixture with vanilla sugar. Refrigerate for one hour. Freeze in an ice cream machine.

STRAWBERRY GELATO

6 large fresh ripe red strawberries (about 1 cup)
½ c. vanilla sugar
1 recipe chilled base mixture

In a food processor, pulse strawberries and vanilla sugar until smooth. Refrigerate for ½ hour and combine with base mixture. Freeze in an ice cream machine.

MANGO GELATO

1 fresh ripe mango, peeled and pitted
¼ c. vanilla sugar
1 recipe chilled base mixture

In a food processor, pulse mango and sugar until smooth. Press purée through a strainer and discard fibers. Combine purée with base mixture. Freeze in an ice cream machine.

GREEN TEA GELATO

1 tsp. green tea powder (available at Asian markets)
¼ c. sugar
1 recipe chilled base mixture

Combine green tea, sugar, and 5 tablespoons of base mixture to form a paste. Combine paste with remaining mixture. Freeze in an ice cream machine.

DARK CHOCOLATE GELATO

1 c. sugar
2 c. milk, room temperature
¾ c. unsweetened cocoa
4 large egg yolks, room temperature
4 oz. high quality semi-sweet chocolate, melted

In a small heavy saucepan over medium-high heat, cook ¼ cup of the sugar until it melts and turns golden brown. Remove from heat and place in bowl of ice water to stop further cooking. Add the milk and return to the heat, stirring mixture until caramel dissolves. Sift in cocoa powder and stir to combine. Set aside.

In a separate bowl, beat the egg yo with the remaining sugar until th become pale and thick. Using a whi slowly blend in the caramel milk a melted chocolate. Return the mixtu to the stove and simmer on low heat f 5 minutes, being careful not to bring a boil. Pour the mixture through a fi mesh strainer, cool, and refrigerate hours or overnight. Freeze in an i cream machine.

PISTACHIO GELATO

½ c. pistachio nut butter
¼ c. unsalted shelled pistachios, chopped and lightly toasted
¼ c. sugar
1 recipe chilled base mixture

Combine all ingredients with base m ture and refrigerate for 1 hour. Freeze an ice cream machine.

PIZZELLE

2 large egg whites, room temperature
Pinch of salt
¾ c. confectioners' sugar
¼ tsp. vanilla extract
½ c. flour
4 T. unsalted butter, melted and cooled
Nonstick vegetable oil spray

Beat egg whites in an electric mix until soft peaks form. Add salt and tablespoon sugar and beat until st peaks form. Fold in vanilla and remai ing sugar. Gently fold in flour and bu ter until just incorporated.

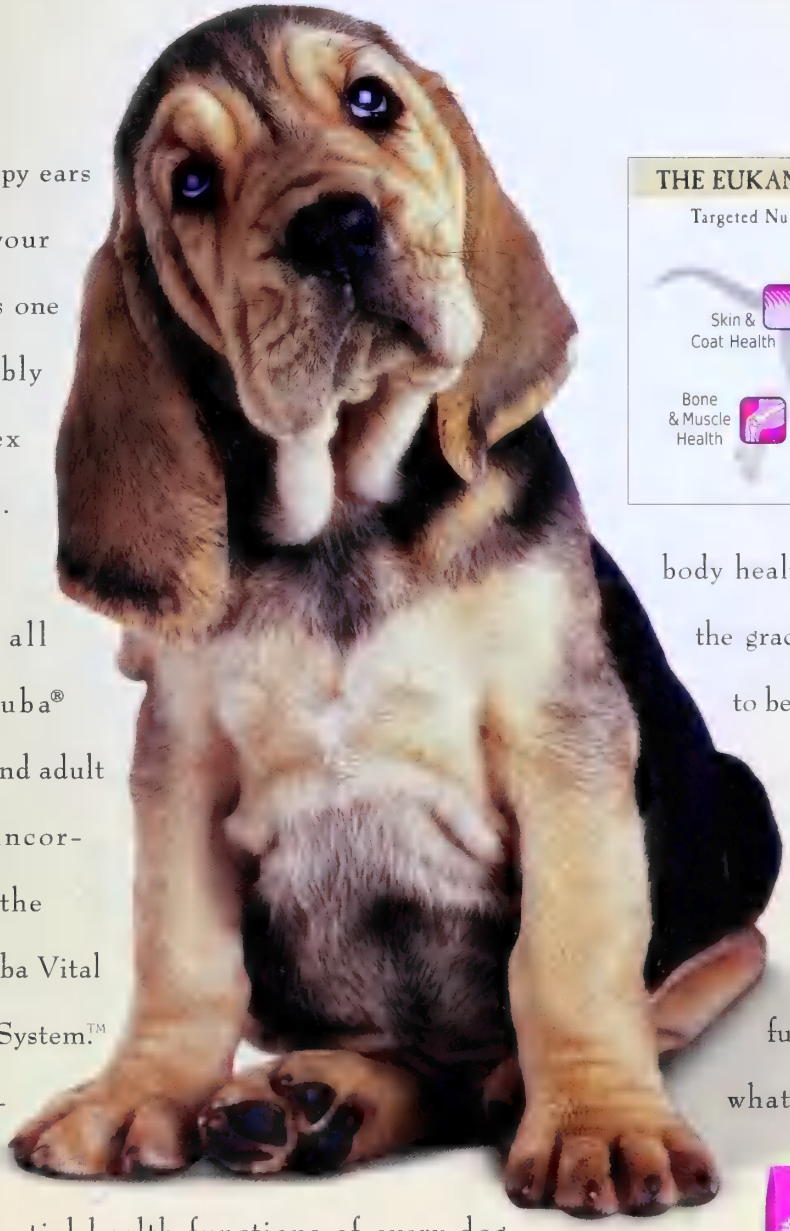
Heat pizzelle iron over medium he Spray surface with oil. Place a hea ing tablespoon of batter on iron a thi of the way in from hinge. Close iro scraping away any excess batter, a cook until golden brown. Remo pizzelle with a fork and quickly roll in a cone shape. Repeat with remaini batter. Makes about 12 pizzelles.

Variation: For chocolate pizzelles, s together ¼ cup flour and ¼ cup coc powder, and substitute for the flour.

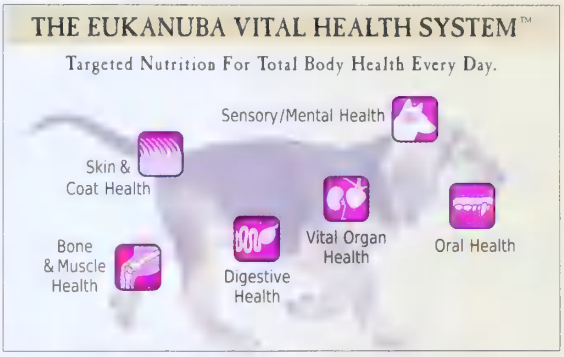
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Writer: Gregory Katz
Photographer: Elizabeth Zeschin
Producer: Mary-Ellen Weinrib

Designer Nina Campbell, below, restored the mahogany paneling of the Connaught's dining room and updated it with a new carpet, green lacquer paint, and paintings by Archie Forrest.



The Connaught's Conversion

A London institution gets a face-lift, with a new chef and glamorous interiors by Nina Campbell

When Nina Campbell ate at the famed Connaught Hotel dining room before it closed for the major renovation she had been commissioned to spearhead, she was shocked by its steep decline. The food at the venerated London establishment was unremarkable, and even worse, only two couples were actually eating dinner; at a third table a diner slept. There was plenty of space and silence in which to contemplate how the once grand room had faded.

"The restaurant was tragically sad," says Campbell, one of Britain's best-known interior designers. "It's a place I used to go to—it had incredibly good food. But it had lost its

The main dining room was all mixed patterns with red-a gold damask curtains and a hideous blue-and-red carp There was also a monumental chandelier that made the ro so bright, diners looked ghastly. It may have all worked some point, but the decor was worn out."

Campbell decided the place had to be "stripped to bones" to be saved. But when word spread that a new l was planned, a collective cry of anguish rose from Britain's guard. It was as if Hyde Park were going to be paved o or a bowling alley. (Paradoxically, the people who were about the Connaught rarely ate there anymo

(Continued on page



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Dina, with husband Mike, daughter Dani (12) and son Mikey (7).

The Maverick Who Challenged The Wor Status Quo

Dina Dwyer-Owens her position as CEO one of the largest fr chising conglomera male-dominated ind to launch Women I Trades (WIT), a trai program that teach plumbing skills to r as a way off welfare



Stacey with husband Mike and daughters Sarah (2) and Margaret.

The Agitator Who Ki Started Community A

Stacey Chadwick Br rallied a network of health providers, pe cians, school couns politicians and other found the Children's Mental Health Servi Southwest Florida. T agency provides acc mental health servic children and familie would not normally to afford them.



Apryll Adams with kids Porscha (11), Jonathan (13) and Joshua (6).

The Reinventor Who Faced Personal Obst and Changed Her Lif

A training coordinat Fleet Credit Card Se Apryll Adams, fled d tic violence with her dren and started he over. "My children w source of encourage and inspiration, ever though they were so times afraid and unc of their future. They me focused and det mined to press my w although the steps w long and hard."

CLOROX

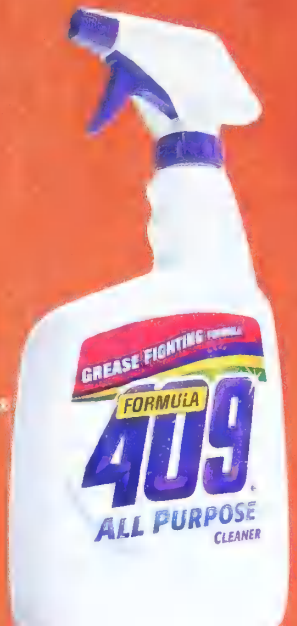
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$$\sqrt{\text{midnight snack for 1}} = \text{greasy}^{[\text{mess}]}_{\text{lasagne}}$$

Kitchen mess equation #12:



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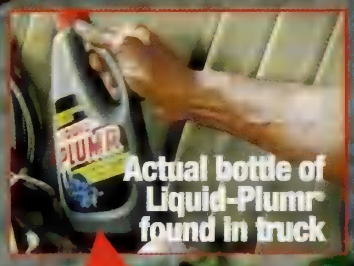
The Clorox Company. Based on life testing on tough, baked-on kitchen grease.

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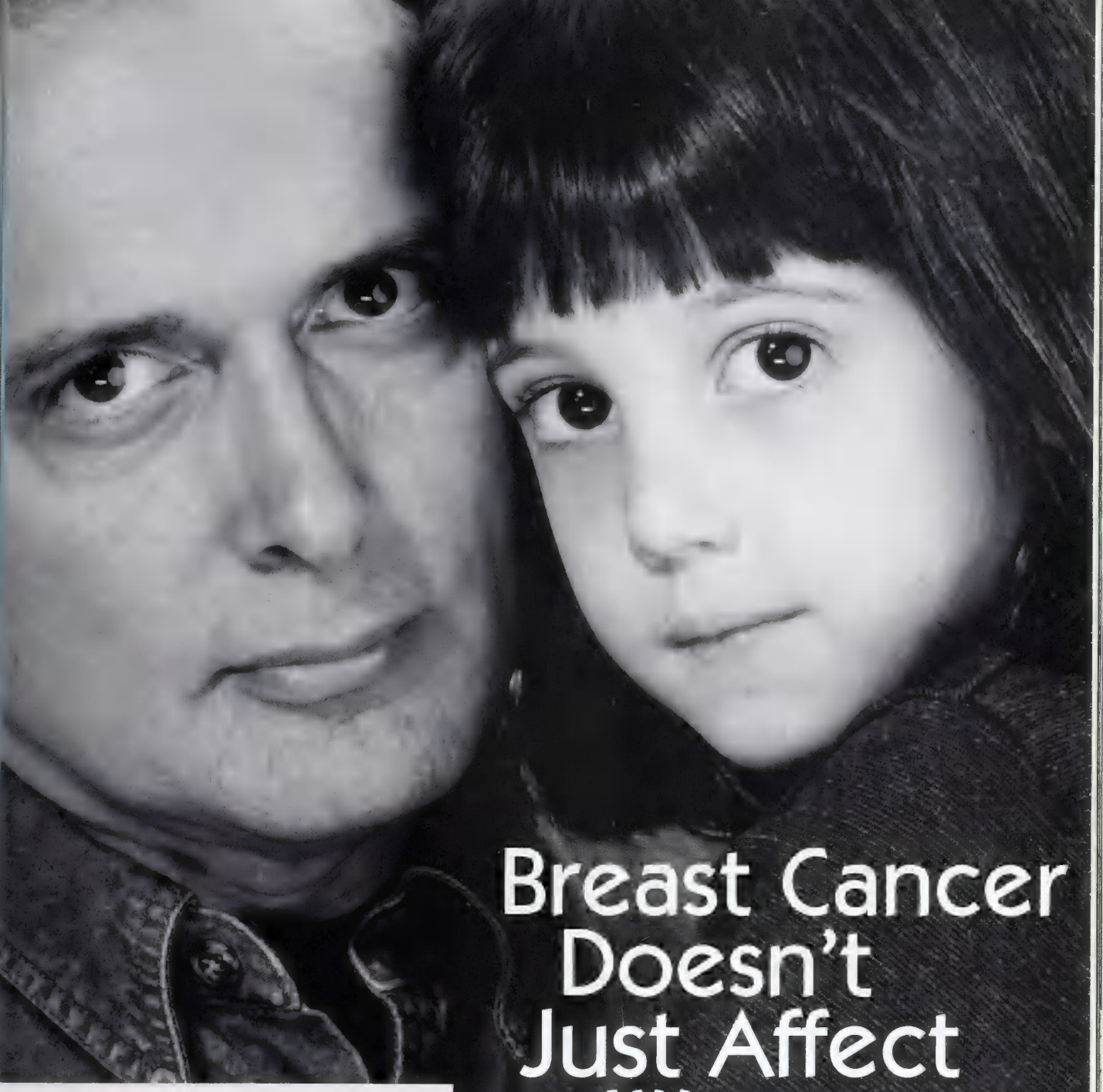




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Breast Cancer Doesn't Just Affect Women

In the U.S. alone, 211,300 women will be diagnosed with breast cancer this year, and nearly 40,000 will die.* Sadly, they won't be the only casualties. Consider the families and friends who survive them.

We cannot rest until we win the battle against breast cancer.

Tom and Amanda

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statistics: American Cancer Society

Publications denounced the plans sight unseen, and it was assumed that Campbell would do away with the room's magnificent mahogany paneling and turn the place into an upscale fern bar.

She did nothing of the sort, of course. She wanted Menu, the main restaurant of the new venture, to be a contemporary space that took its cues from the past, attracting both longtime customers and desperately needed new faces. So the paneling was faithfully restored—it had been turning orange—and the elaborate plasterwork on the ceiling was kept intact, although the unflattering chandelier was removed. Campbell added subtle new lighting, one of her signature carpets, two sleek fireplaces, and beaded lamps; and painted the once-drab walls above the paneling in a wonderful dark green lacquer.

The addition of chef Angela Hartnett—a rising star in the British culinary world—has totally transformed the food. A protégée of Gordon Ramsay, she first worked with him at Aubergine before becoming head chef at Pétrus, helping the London restaurant earn a Michelin star. Unhappy with the old Connaught dining room—the service and food were so forbidding that it wasn't the sort of place she would bring friends to—Hartnett introduced a new menu when the refurbished restaurant reopened last October.

"Everything's changed," she says. "They used to cook food early in the day and keep it heated on a trolley. Now it's fresh and prepared to order." Some of the classic dishes, like Dover sole, have been retained, but the new additions pay homage to Hartnett's Italian grandmother, who taught her that the best cooking is straightforward in style and presentation. "I've been cooking Italian food since I was seven. It is simple and uncomplicated: if there are too many flavors on the plate, it's not Italian food."

Simple does not mean ordinary, however: her risotto with white truffles has already become legendary, and the bouillabaisse, with a saffron and tarragon-infused seafood stock reduced to a thick, intensely flavored sauce, is superb. She taps a host of continental suppliers for the finest Parma ham and arborio rice, and gets most of her halibut and sea bass from fishermen working England's southeast coast.

Hartnett aimed for a place where diners could pour their own wine, and while the Connaught is not ready for this level of familiarity—the sommelier will pour the wine, thank you—the dress code and the mood have been relaxed. Menu now definitely passes Hartnett's would-you-take-your-friends-there? test. "I wanted an atmosphere where people could chill out," she says. "Now the place is packed and so unstuffy, it's amazing." ●



Pan-Fried Sea Bass with Red Wine Sauce

Recipe adapted from Angela Hartnett at Menu

For red wine sauce:

- 1 T. olive oil
- 4 large shallots, peeled and roughl chopped
- 1 T. fresh thyme, roughly chopped
- 1 bay leaf
- Sea salt to taste
- ¼ lb. smoked bacon, roughly chopped
- 1 qt. veal stock
- 1 qt. plus ¼ cup red-wine fish stoc available in specialty shops

For sea bass:

- Flour
- 2 T. olive oil
- 4 8-ounce sea bass fillets, scaled ar skin left on
- 2 T. unsalted butter
- 4 large carrots, peeled and julienn
- 4 small heads baby Romaine lettu
- ¾ lb. sliced prosciutto

Make red wine sauce: Heat olive over medium heat in a heavy skil Add shallots, thyme, bay leaf, and and cook until lightly caramelized. A bacon and cook until very crisp. A veal and fish stocks to pan. Raise hea medium-high and cook about 2 ho until reduced to approximately 1 c Pass mixture through a fine strai into a bowl. Cool.

Make sea bass: Dredge fillets in fl and pat off any excess. Heat olive oi a nonstick pan over high heat. Place lets in pan skin-side down. Press on lets with a spatula for 2 minutes. Co another 2 minutes. Turn fillets over a cook 2 minutes on flesh side. Place fil skin-side up on a plate and keep wa

Heat butter in a sauté pan o medium heat. Add carrots and lett and cook 4 minutes, stirring frequen Add prosciutto and cook 1 minu Evenly divide mixture among 4 hea plates. Top with sea bass fillets sk side up. Heat sauce until hot and p around plates. Serves 4.



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The Continental Divide

The difference between American and European entertaining is all about attitude

My first love introduced me to the delights of entertaining in a European manner. With him I learned how Europeans held flatware, served salad and cheese after the main course, and brewed real coffee (not the watered-down stuff I grew up with). I was taught that baguettes and salad greens were purchased fresh every day and that one drank water from bottles, not the tap. It sounds common- >



A formal table is set in a European style, and include French embroidered tablecl English vermeil flatware an service plates, Venetian glasses, and posies of Lente roses flanked by myrtle topiaries and potted orchid

Writer and Producer: Carolyne Roehm
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place now, when the average grocery store carries a selection water brands and a Starbucks adorns every corner—but thi years ago this was not the case in America.

The biggest difference, however, between American a European entertaining is the attitude of the host. It always see to me that Europeans are more at ease in their homes, kitche and at their tables. A European hostess has a natural confiden she'll invite you to eat in her kitchen just as easily as she invi you to her dining room, and she'll pay the same attention detail in both places. Not many Americans would invite guests chow down where the children eat their Wheaties, and most us reserve our "good stuff" for special occasions. In Europe, e ing in the kitchen can also include a bottle of wine decanted crystal, and oversize linen napkins. With a little attention, serv even just a bowl of chili to friends can be equally charming. Si ply pull the cork on a bottle of wine, place a posy in the mid of the table, and light some candles. ●

A European hostess has a natural confidence: she'll invite you to her kitchen just as easily as to her dining room



Above: Even a simple lunch can include a glass of wine, linen napkins, and a flower or two. Right: Classic *pique-nique* fare—a sandwich made from a baguette, ham, [illegible] gets a lift with bunches o[illegible] fresh peaches, and kumquat[illegible]


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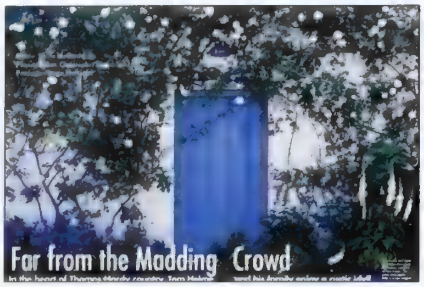
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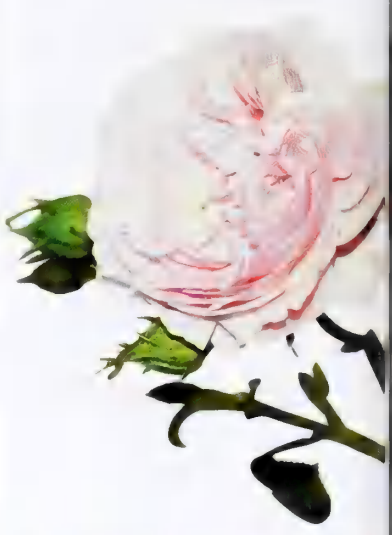


▲ After returning from the Battle of Waterloo, the Duke of Wellington was a houseguest at the Bankes family home, Kingston Lacy, in Devon, England. To make him feel welcome, the family decorated the walls of the attic where he slept with a regimental stripe that was inspiration for Farrow & Ball's Tented Stripe wallpaper. Shown in four colors: blue (SS 30 dark blue (SS 310), yellow (SS 304), and red (SS 312). Available through designers, from Farrow & Ball: 888-511-1121 or www.farrow-ball.com.

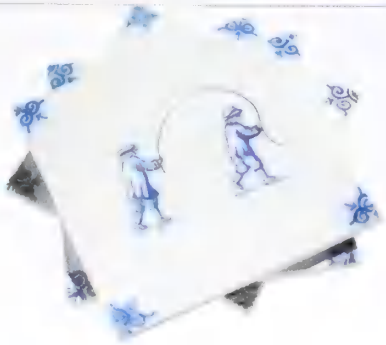


◀ These Farrow & Ball paints—Sudbury Yellow (#51), Picture Gallery Red (#42), and Chinese Blue (#90)—will complement the company's wallpapers (shown above). Prices start at $47 per gallon; from Farrow & Ball: 888-511-1121 or www.farrow-ball.com.

▶ The Blairii #2 rose is a hybrid of Bourbon and China varieties introduced in 1845 by a Mr. Blair of Stamford Hill, England. Available from Ashdown Roses: 877-274-3696 or www.ashdownroses.com.



▼ This c. 1920 one-of-a-kind dhurrie rug hails from India and is available through designers at F.J. Hakimian. Price: $15,000. Hakimian can also make a custom reproduction in any colorway for approximately $9,000. Call 212-371-6900.



▲ Imported from Holland, these hand-painted Del[illegible] tiles are still made using techniques and [illegible] available since the 17th centur[illegible] particular pattern is called Childr[illegible] and retails for $38 for a 5" x 5" [illegible] information, call 800-852-0922 or w[illegible]owcase.com



Writer and Producer: [illegible]



ges 122-31

your bearings with this handcrafted tation compass (#5890-15-00), with case, from Orvis. Price: $625. Call 41-3541 or log on to www.orvis.com.





▲ Pond racing was all the rage in the 1920s, when amateur skippers would even get dressed up in their nautical best. Based on a popular model from the 1930s, this Bermuda sloop (#AS069) is characterized by its long bowsprit on a relatively short hull. This reproduction has plank-on-frame construction, brass hardware, hand-stitched sails and is ready to set sail. Price: approximately $100. Available through Authentic Models: 800-888-1992 or www.authenticmodels.com. For serious enthusiasts, the Northstar Galleries offers antique pond models and a wealth of tips on how to authenticate ships. For information, log on to www.northstargalleries.com.



ges 96-103



ginating in the English yside but perfected in America, ndsor chair has quietly ined its popularity for nearly enturies. The name of this type dsor armchair, known as a ack, is derived from the sack as pulled over the back of air and tied with ribbon to drafts. Some historians think or chairs were originally s garden furniture and were d green. This sack-back or armchair is handcrafted w England furniture maker gersoll. Price: $580; from Ian oll: 800-237-4926.



▶ Add a staple loft element to your home with a salvaged architectural column (patina included) from Architectural Antiques. Because each piece is unique, styles and prices will vary. For more information, call Architectural Antiques: 612-332-8344.

All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through designers; (MO) mail order; (M) manufacturer or distributor.
Space limitations prevent sourcing of all items.
Items not mentioned are from owner's collection.

54 FASHION WEEK FOR FABRICS

Page 50: **La Biennale des Editeurs de la Décoration,** a Paris fabric show for trade professionals, is held every two years in January. *Fabrics:* (1) Rubelli through Bergamo (T); 212-888-3333. (2) Etro through Fonthill Ltd. (T); 212-755-6700. (3) Metaphores through Donghia (T); 800-DONGHIA. (4) Nobilis (T); 800-464-6670. (5) Rubelli through Bergamo, see above. (6) Liberty through Osborne & Little (T); 212-751-3333. (7) Rubelli through Bergamo, see above. (8) C&C Milano (T); 917-623-7088. (9) Boussac Fadini (T); 212-421-0534 (10) Nobilis, see above. *Page 52: Fabrics:* (1) & (2) Osborne & Little, see above. (3) & (5) Nobilis, see above. (4), (6) & (7) Manuel Canovas through Cowtan & Tout (T); 212-753-4488. (8) Nina Campbell through Osborne & Little, see above. (9) Gaston y Daniela through Brunschwig & Fils (T); 212-838-7878. (10) Dominique Piquier (T); 011-331-4272-3914. *E-mail:* dominiquepicquier@wanadoo.fr. Rubelli through Bergamo, see above. *Page 54: Fabrics:* (1) Rubelli through Bergamo, see above. (2) Brunschwig & Fils, see above. (3) Kenzo Maison for Lelievre through Old World Weavers (T); 212-355-7186. (4) Dominique Kiefer for Rubelli through Bergamo, see above. (5) Brunschwig & Fils, see above. (6) Osborne & Little, see above. (7) Jim Thompson (T); 800-262-0336. (8) Manuel Canovas through Cowtan & Tout, see above. (9) Lorca through Osborne & Little, see above.

70 SPRING'S BOUNTY

Row cover; bareroot rhubarb; and horseradish roots—The Cook's Garden (MO); www.cooksgarden.com. **Asparagus crowns**—Johnny's Selected Seeds (MO); www.johnnyseeds.com.

74 OPEN SESAME

Designer: **Joan Halperin,** Joan Halperin/Interior Design; 212-828-0440. *E-mail:* johalperin@aol.com. *Contractor:* Mario Zino Contracting; 212-996-6712. *Living room:* **Sofa and chairs**—B&B Italia (R,T); 800-872-1697. **Rug, coffee table,** custom by designer, see above. **Solar shades**—Windows, Walls and More (R,T); 212-472-4800. *Office:* **Hat Trick chair** by Frank Gehry—Knoll (R,T); 212-343-4000. **Metalwork** on doorframe—Artistic Metalworks (T); 201-863-2841. **Glass** in doorframe—Aggressive Glass (R,T); 212-860-3333. *Kitchen:* **Kitchen table,** custom by designer, see above. **Tech lighting**—The Lighting Center (R,T); 212-888-8383. **Faucet,** Junio—Watercolors (R,T); 845-424-3327. *Foyer:* **Chair,** Anziano—Donghia (M); 800-366-4442. Sink—Franke (M); 800-626-5771. *Bedroom:* **Custom headboard**—Diamint (T); 212-715-0903. **Headboard fabric**—Cowtan & Tout (T); 212-647-6900. **Westport quilt**—Restoration Hardware (R); 800-816-0901. **Fabric on chair** by Clant—Hines & Co. (T); 212-754-5880. **Saarinen table**—Knoll, see above. **Ceiling fan,** The Modern Fan Company (M)—The Lighting Center, see above.

84 FAR FROM THE MADDING CROWD

Pages 84 to 95. Designer: **Tom Helme. Paints, wall coverings**—Farrow & Ball (R,T); 800-511-1121. *Website:* www.farrow-ball.com.

96 THE FAMILY TASTE

Pages 96 to 103: Designer: **Boris Vervoordt.** *Web site:* www.axel vervoordt.com. Kanaal (R,T); 011-32-3-355-3300.

112 IN DEEPEST FRANCE

Pages 112 to 121: Designer: **Kathryn Ireland;** 310-315-4351. *Architect:* **Christian Cambon;** 011-33-5-63-30-81-98. *Living room:* **Curtains**-Ikat Stripe, Kathryn Ireland Fabrics; see above. **Sofa, chair,** custom by designer. **Chair fabric,** Tan Quilt—Kathryn Ireland Fabrics, see above. *Bedroom:* **Bed**—custom by designer. **Bed fabric,** Small Check—Kathryn Ireland Fabrics, see above. **Curtains,** cotton print—Raoul Textiles (T); 310-657-3940. **Rug,** wool sisal—Designer Floor Coverings (T); 310-274-9857.

122 FAIR ISLE

Pages 122 to 131. Designer: **Cynthia Collins;** 203-655-1501. *Architect:* **Sandra Vlock,** AKV; 203-483-9900. *Entry hall:* **Table**—Holly Hunt (T); 212-755-6555. **Lantern**—Murray Iron Works (T); 333-521-1100. **Sailboat**—Sallea Antiques (R,T); 203-972-1050. **Rug,** seagrass—Ruggles Workroom (T); 203-357-1928. *Staircase:* **Carpet**—Stark (T); 212-752-9000. **Valance fabric**—Scalamandré (T) #36161-008; 800-932-4361. **Lanterns**—Vaughan (T); 212-319-7070. *Living room:* **Sofa; club chair,** custom by—Martin Albert (T); 212-673-8000. **Sofa Fabric**—Brunschwig & Fils (T) #81502-0; 212-838-7878. **Club chair fabric**—Brunschwig & Fils #89128-04; see above. **Tufted armchairs**—Edward Ferrell (T); 212-758-8000. **Armchair and curtain fabric**—Cowtan & Tout (T) #F232[illegible] 212-753-4488. **Swing-arm lamps**—Hinson & Co 212-688-5538. *Breakfast room:* **Chairs**—Wal Wicker (M); 800-938-1060. **Table,** custom—Ku Antiques (R,T); 413-229-2955. **Lantern**—Fau St. Honoré (R,T); 203-869-7139. **Wallpap** Travers (T) #600712; 212-888-7900. *Outdoor ga* **Wicker furniture**—Lane Venture (M); 328-2352. *Bedroom:* **Four-åposter bed; bed chests**—The Wind Rose (T); 326-273-2424. **lamps**—Hinson & Co., see above. **Curtain fabri** grid #26390.001—Scalamandré, see above. **chairs**—custom by designer. **Club chair fa** cotton—Cowtan & Tout, see above **Carpeti** Ruggles Workroom, see above. **Windows; d transoms,** galvanized powder-coated steel—Cr (M); 203-799-2356. **Crown moldings; windo door casings,** fiberglass-reinforced polyester—E (M); 215-672-8050.

132 ICE DREAMS

Pages 132 to 135: **Sorbets**—Faucon, 1000 Mac Ave., New York City 10021; 212-570-2 **Napkins—Sferra Bros. (M);** 732-290-2 **Gelato**—il laboratorio del gelato (R,T); 95 Orc St., New York City 10002; 212-343-9922. **Piz Baker**—VillaWare (M); 800-822-1335. **Bu wafers**—Jules Destrooper (M), through—Dea DeLuca; 877-826-9246. **Serving plate**—ABC Ca & Home (R,T); 212-473-3000. **Ice cream mak** Donvier (M); 302-326-4802.

144 THE CONNAUGHT'S CONVERSION

Restaurant: **The Connaught;** 011-44-20-7592-1

CORRECTIONS

March 2003: In "Power Pastels," p. 78, the phone number for Design Workshop is 910-293-6765. F Swatch Watch, page 32, the following was inadvertently omitted from Resources:

32 WALLPAPER WORLD

Paper Constructions: **Matthew Sporzynski,** Couturier de Cardboard; 212-243-2225. *Page 32: Dining roo* **Wall,** Camille Stripe #4696-03—Boussac Fadini (T); 212-421-0534. **Faux wood floor,** Savoye (unglaze #5PSSW1009U in Ash—Stark Wallcovering (T); 212-752-9000, **Rug** Country Life's Terri #TR-340-1V Hinson & Co. (T); 212-688-5538. **Swedish clock,** Crackle #2110W-2 in blue—Carleton V (T); 212-35 4525. **Floral tablecloth,** Varklockar #255034—Country Swedish (T); 212-838-1976. **Chair,** China Seas #63



210—Quadrille (T); 212-753-2995. **Teacups,** Tyler Hall Praline #6101/10 cantaloupe—Carleton V, see above. **Teap** Lonhide #161-H1 in white—Innovations (T); 212-308-117 **Plates,** Double Star #600141 in light blue/gold/white—Ti vers (T); 212-888-7900. *Page 33: Study:* **Wall,** Vieux Peipi Crosshatch #WP88178-003—Scalamandré (T); 212-98 3888. **Faux wood floor,** Maltese Square #5PSMSW0801 Ash—Stark Wallcovering, see above. **Rug,** Dan #4742A108—Boussac Fadini, see above. **Curtain,** Barl Stripe #WP88184-010—Scalamandre, see above. **Dama screen,** St. Antoine #BP914—Farrow & Ball (T); 888-51 1121. **Desk,** #526526—F. Schmacher (T); 212-415-390 **Chair,** Herbier de Mr. Peter#15804-06—Brunschwig & F (T); 212-838-7878. **Lamp base,** Johnson Stripe #HCP300 R00; **lampshade,** Val #HP-0922-R00; **dachshund,** Liza #2111 in claret—Innovations, see above. *Page 34: Foye* **Wall,** Palm Frond #20196-02 in plum/green—Cowtan Tout (T); 212-753-4488. **Faux wood floor** Studio E Sloat #1391 in white oak—Niermann Weeks (T); 212-319-7979. **Antique mirror,** Nina Campbell #NCW217 01—Osborne & Little (T); 212-751-3333. **Console table,** Robert Crowder & Co.'s Silk Moire #RC-4113 Watkins & Fonthill (T); 212-755-6700. **Lamp,** Tyler Hall's Topkapi #4125/3—Carleton V, see above. **Bo** Pave #69370 [illegible]—Brunschwig & Fils, see above. **Chairs,** Sandberg's Julius #706-43—Country Swedis see above. Chair and ottoman legs, Carezza Suede #74011 in khaki—Innovations, see above. **Ottoma** Bendel. Fan [illegible] Cumming (T); 212-758-0844.



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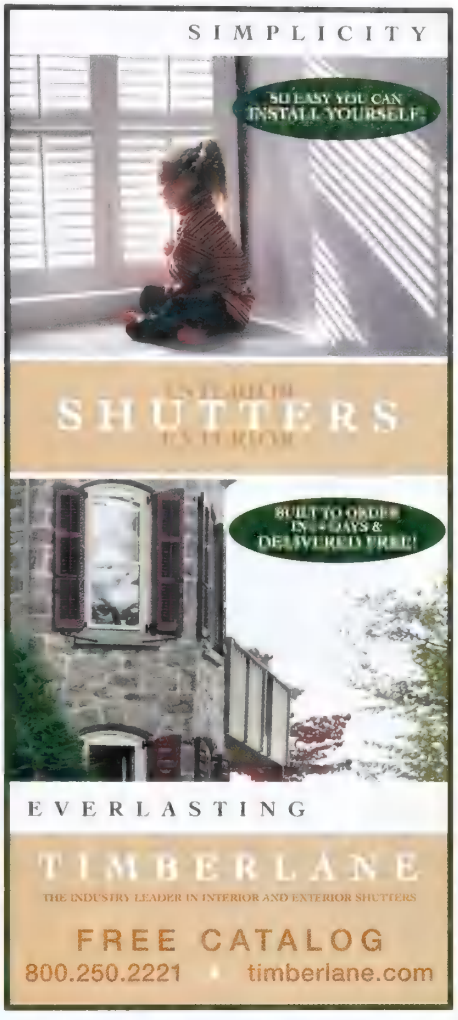
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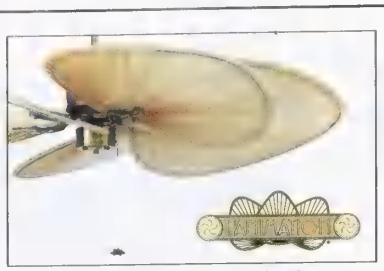
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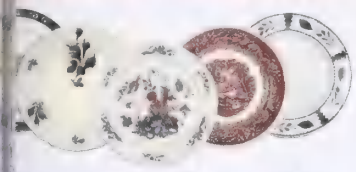






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Producer: Christine



Left: An arbor along the rose walk frames the back entrance of Reddish House. Below: Sir Cecil Beaton in his favorite Panama hat.



Cecil Beaton

The Oscar-winning designer concocted the perfect setting for himself

In June 1979, *House Beautiful* conducted a rare interview with Cecil Beaton at the 18th-century brick manor house in Wilts England, that he had owned for almost fifty years. The celebrated photographer, costume and set designer, and author was also a sionate gardener, who doted on his rose walk and ornamental fish pond. His front door, always ajar, opened to a flagstone hal a red velvet-curtained library, and a drawing room that was a white-and-gold Edwardian fantasy. "How clever of you, Sir Cec have made everything *look* so shabby," confided Elizabeth, the Queen Mother, on a visit. Here is a glimpse of Beaton's fablec

Which decorators did you most admire?

The three graces . . . Elsie de Wolfe, Syrie Maugham, Sybil Colefax. Elsie invented the color beige, and covered toilets with armchairs. Syrie thought she had discovered white and *pickled* her way to fame. She loved natural wood. Sybil gave glazed chintz a shot in the arm. I next met Emilio Terry and Jean Michel Frank when on a visit to Paris. Terry, a South American, had a feeling for architectural settings. He used rare woods with great skill. Frank, in my opinion, was the greatest of all the decorators I've ever known—daring, inventive, elegant, sophisticated. You name it!

In what way was his daring evident?

He had a very personal vision—used strange materials such as parchment and even brown paper bags for wallcoverings; produced lamp shades made of goat skin; stenciled rare fabrics; loved white linen to slipcover everything in sight. He streamlined, purified, dramatized . . . his use of marquetry was sensational. He even designed his own Aubusson carpets and then, one day, shot himself while having a chat on the telephone with one of his customers. Actually, it's a miracle doesn't happen more often.

Who else "sent you," so to speak?

I like the words "sent you!" They suggest the strangest sures. Mr. Billy Baldwin did, but only very briefly. Mrs. land, although not a decorator in the strictest meaning always sent me. "I adore bad taste!" she once told me. Cl was an extraordinary decorator. She used objects with abandon, including rather tired red roses. "What we crea fashion must be beautiful first, then ugly afterwards," she said. "What is created by art must be ugly first, then beau afterwards!" But my greatest influence of all was the pa Bebe Bérard. He *really* sent me! What's more, his influ reached out in all directions. Without him Dior could not created the New Look. He staged the plays of Molière as had never been seen before. His costumes and settings fo film *Beauty and the Beast* will never date. He even create and toilets that were magical because of their lack of p "Over the *great anything,* is all a question of less, not mo

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June

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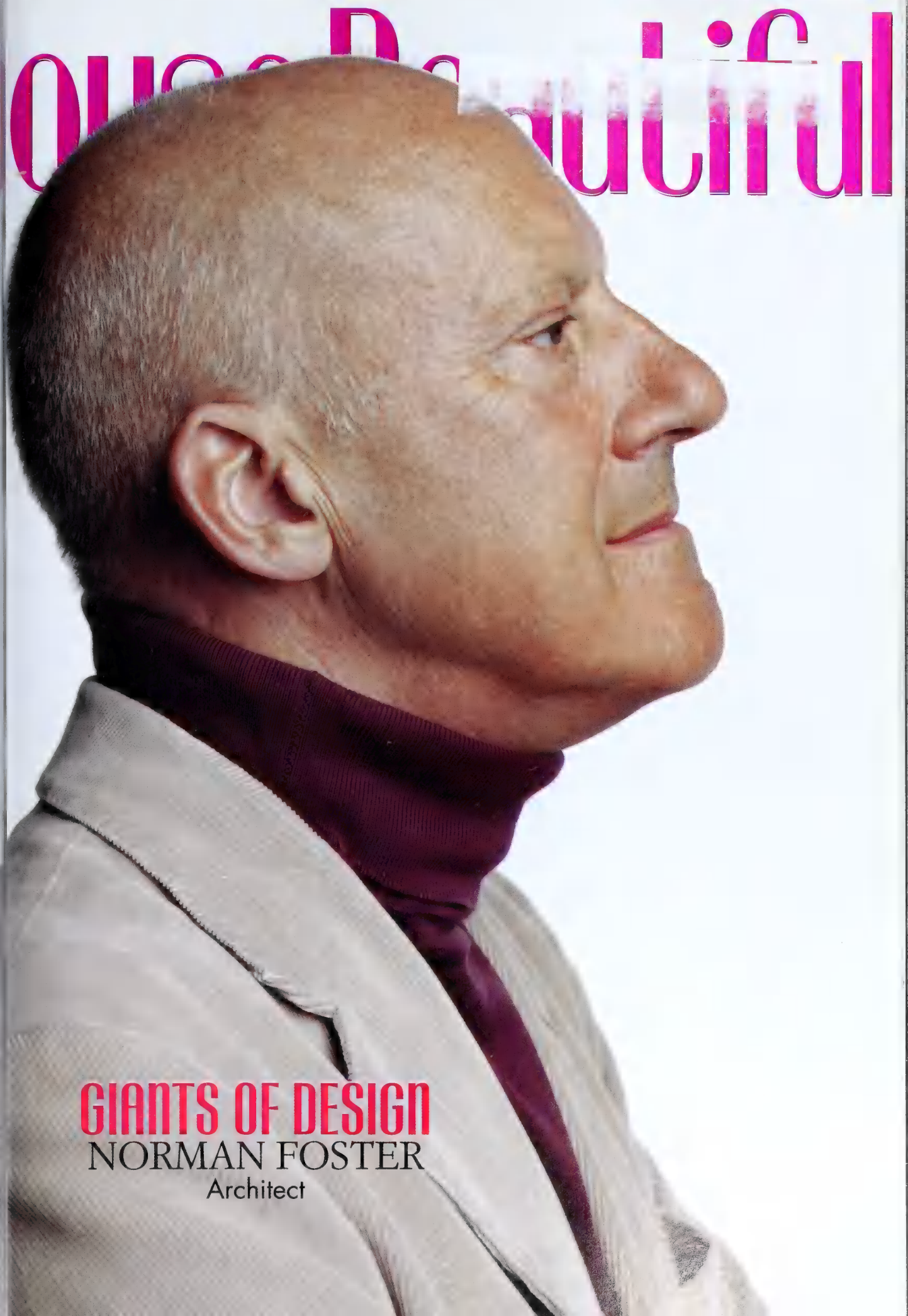
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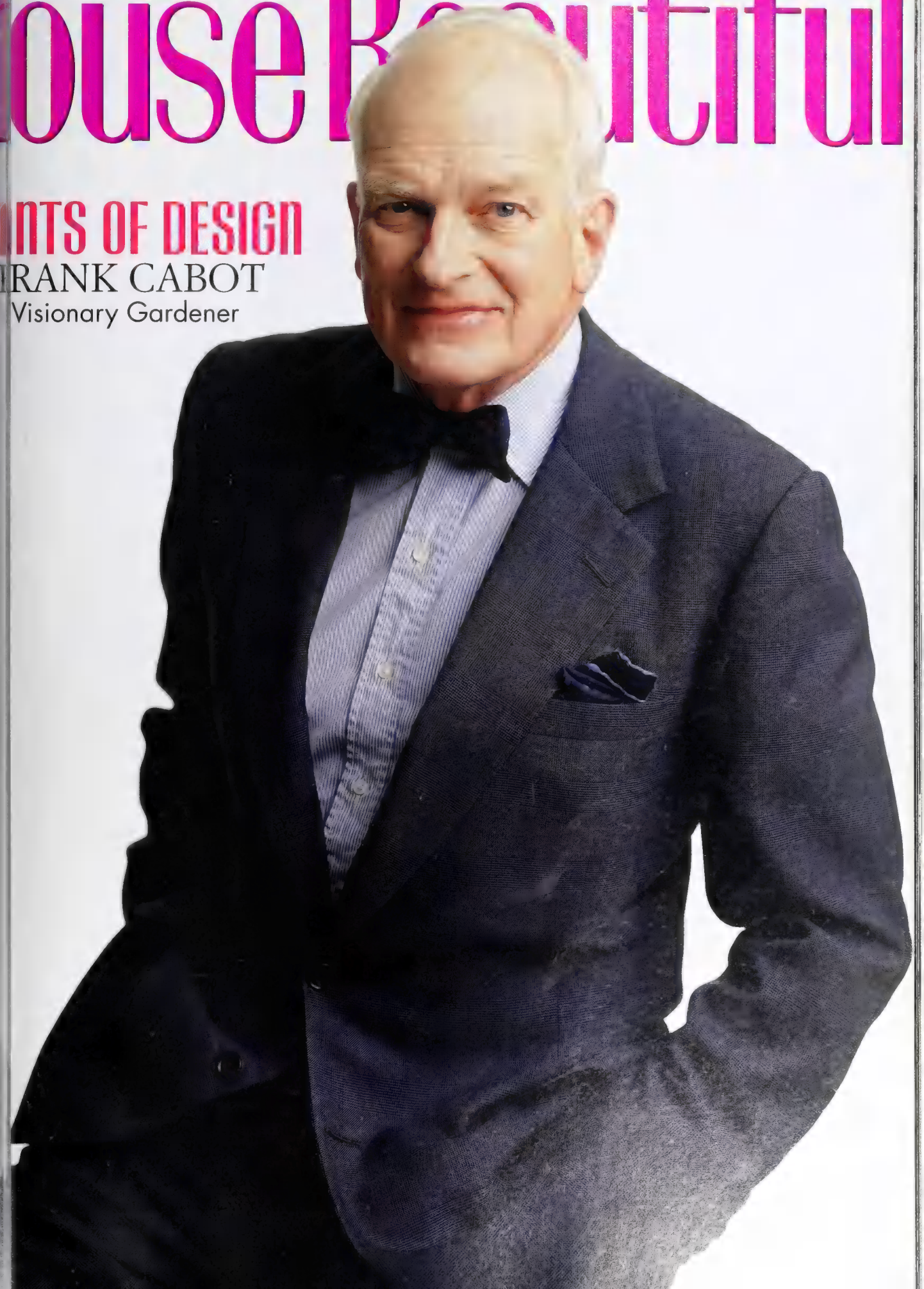

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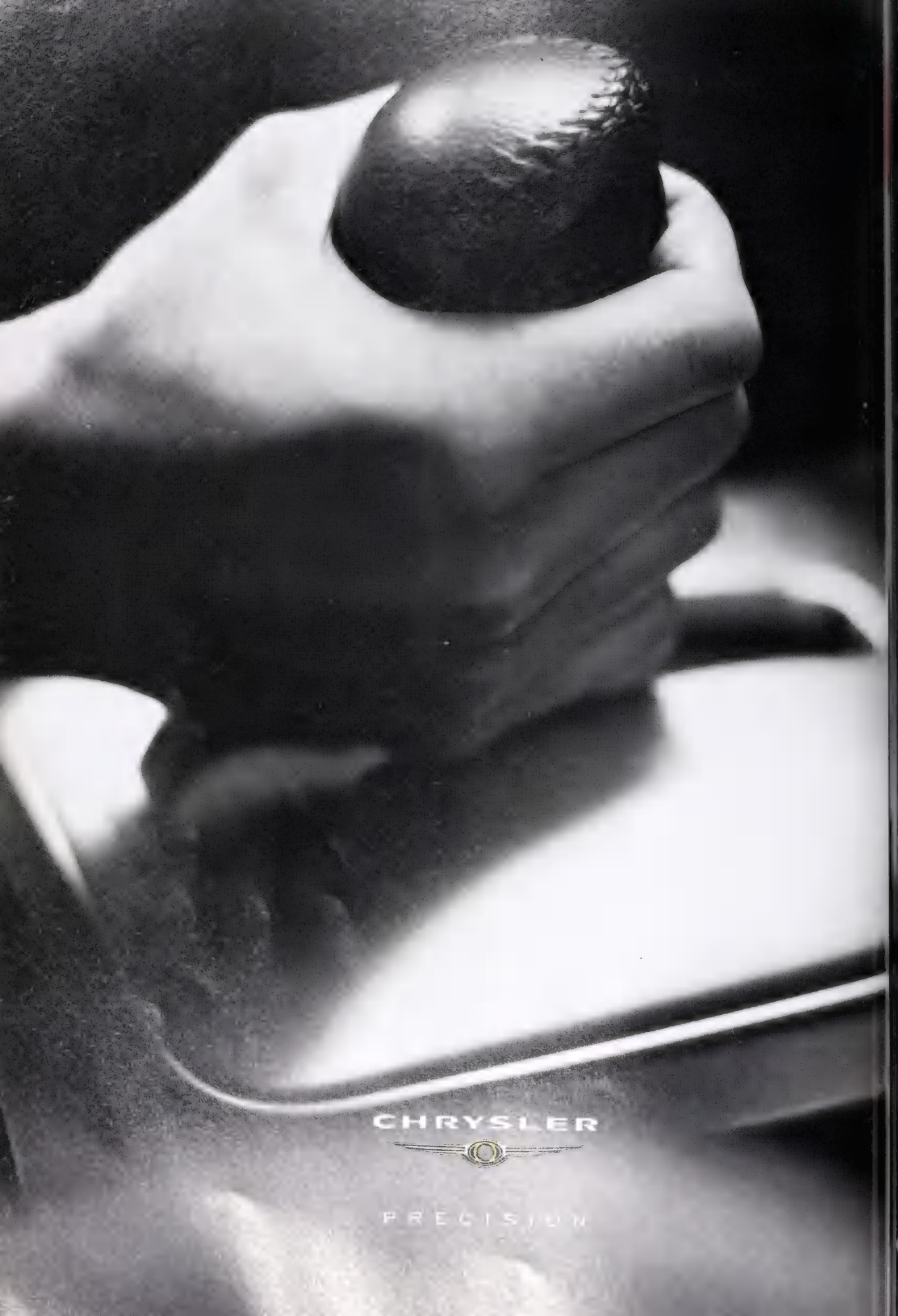
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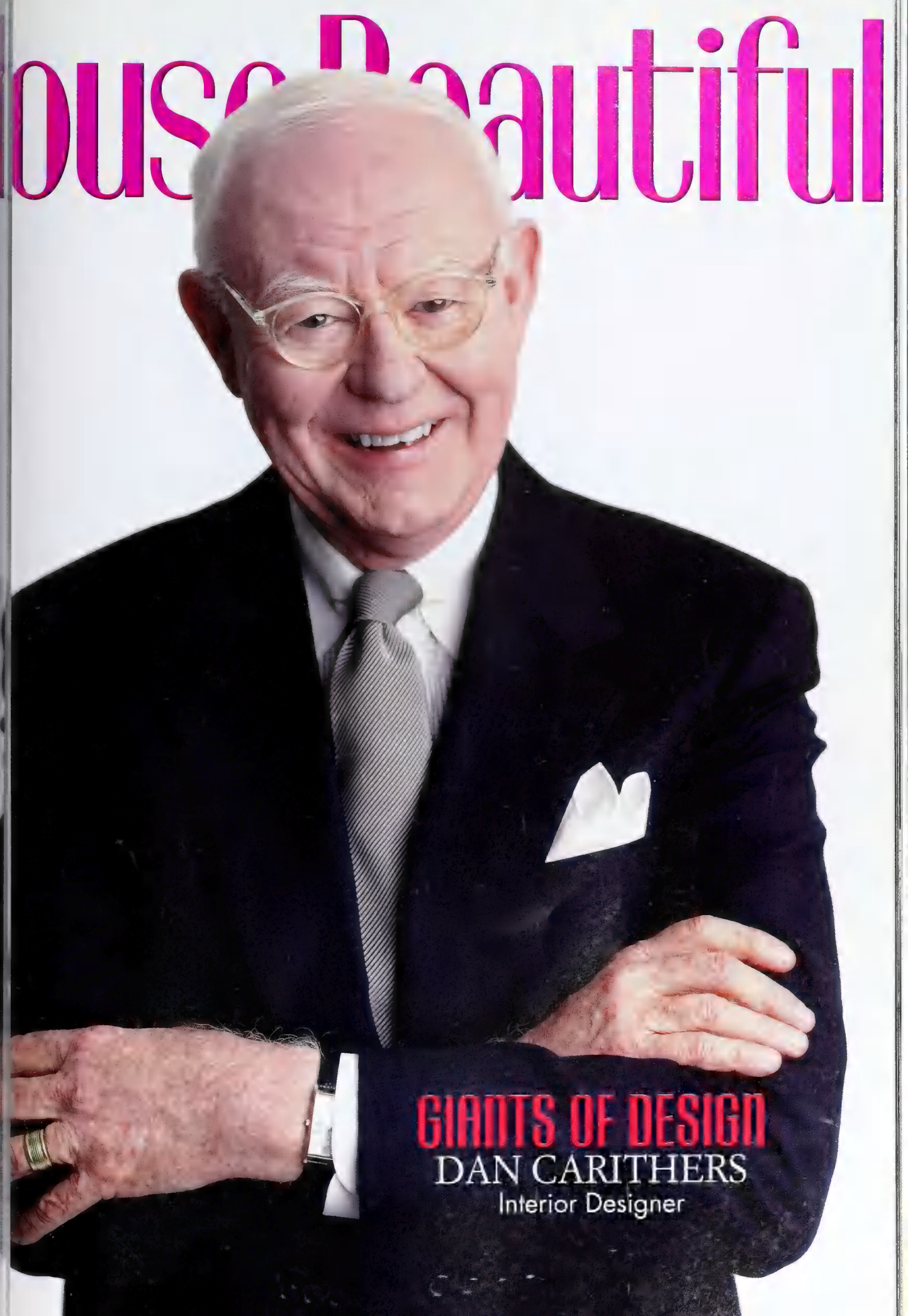
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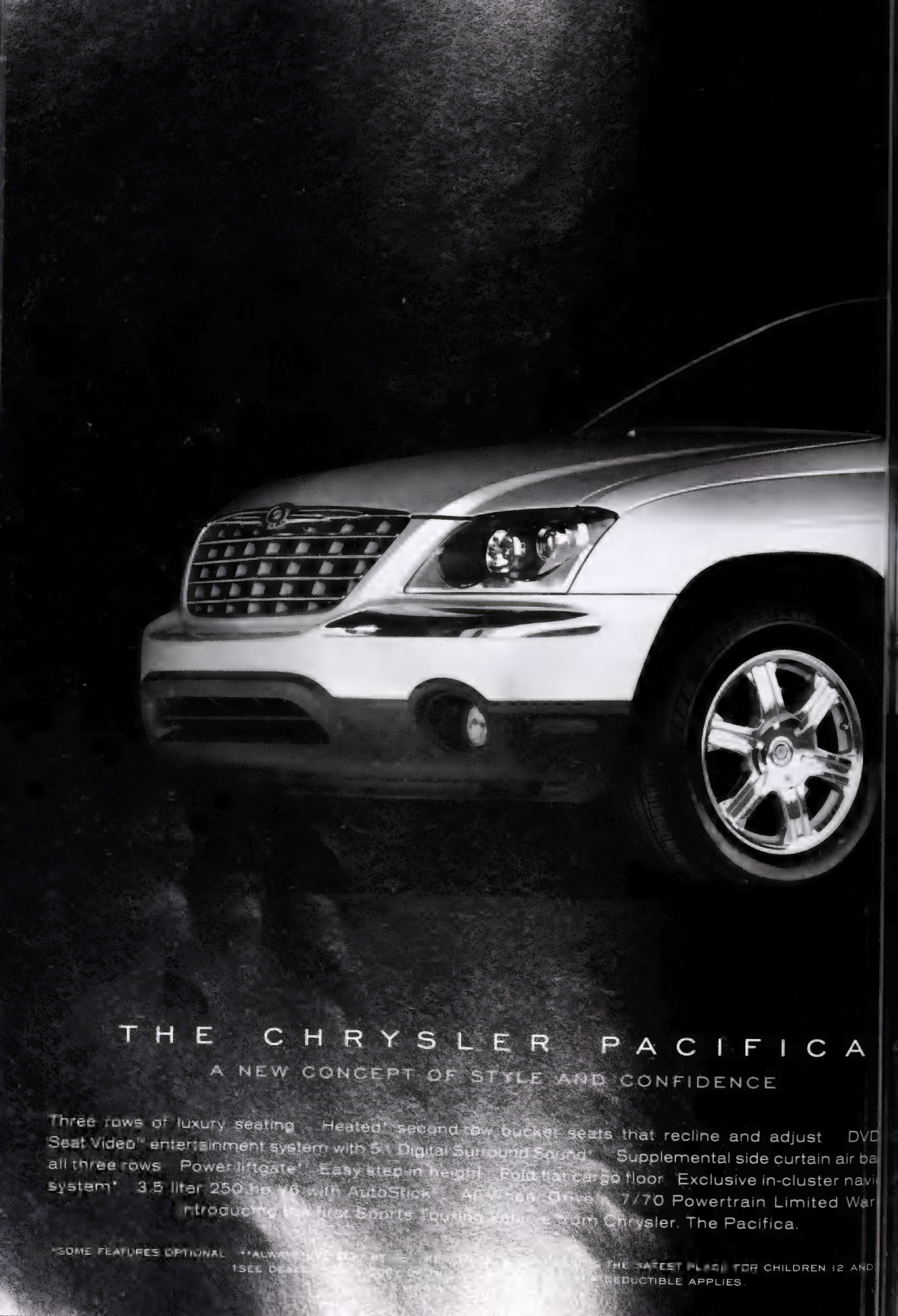
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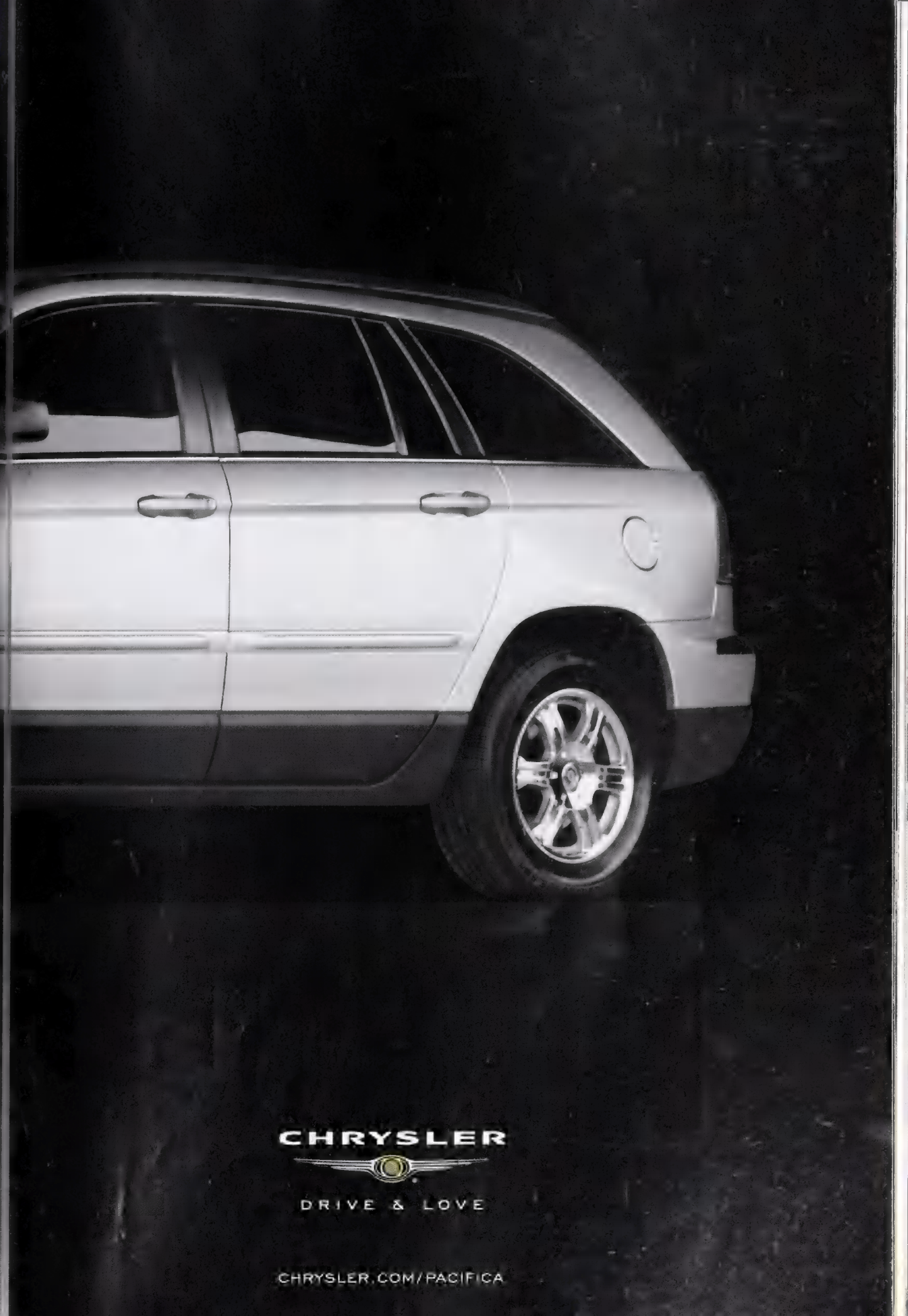


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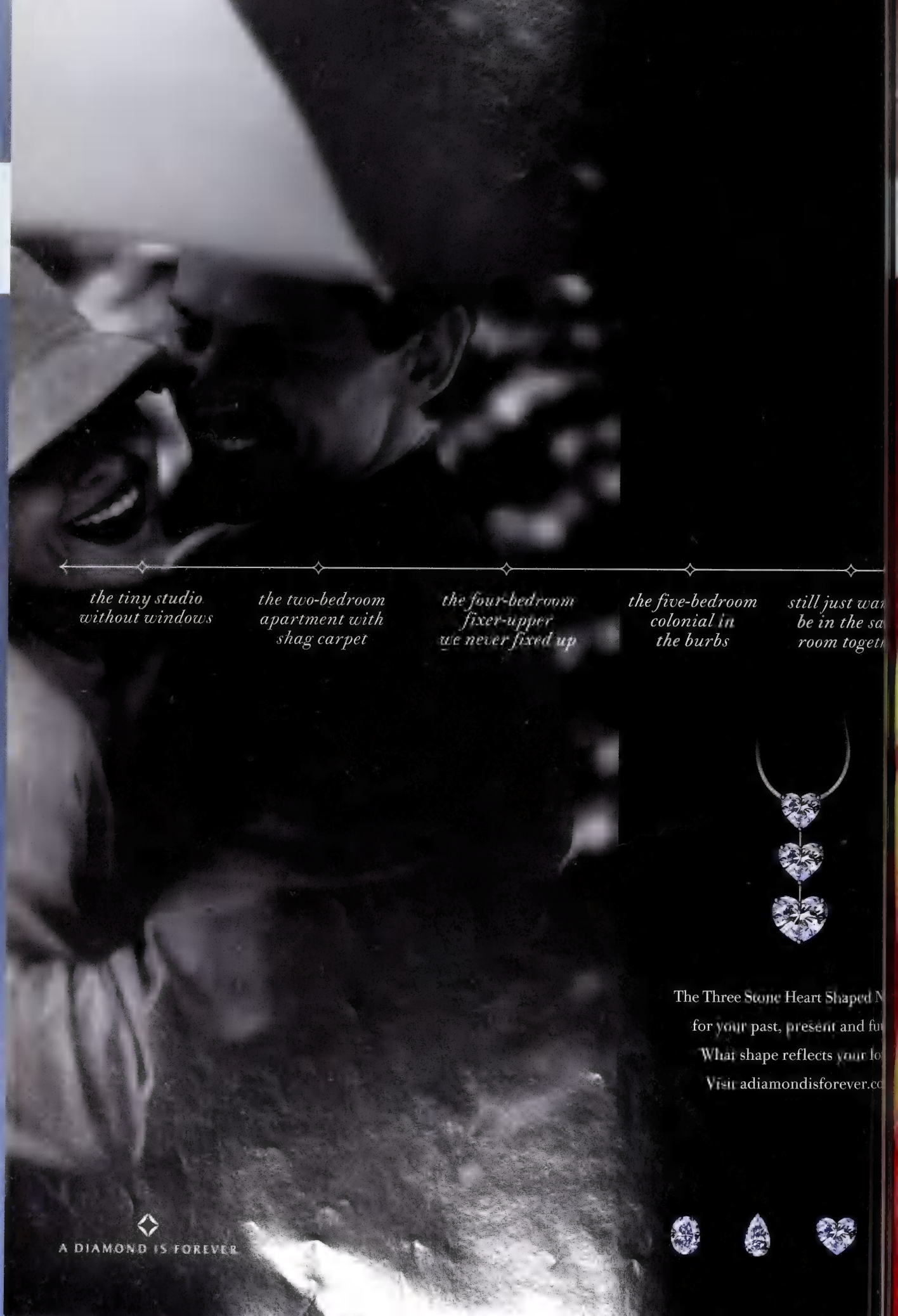
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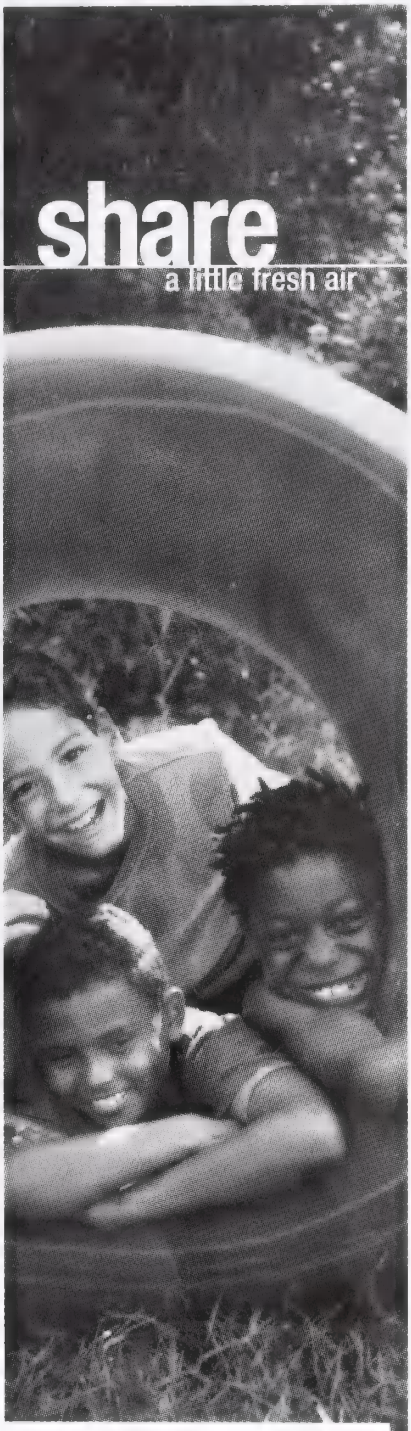
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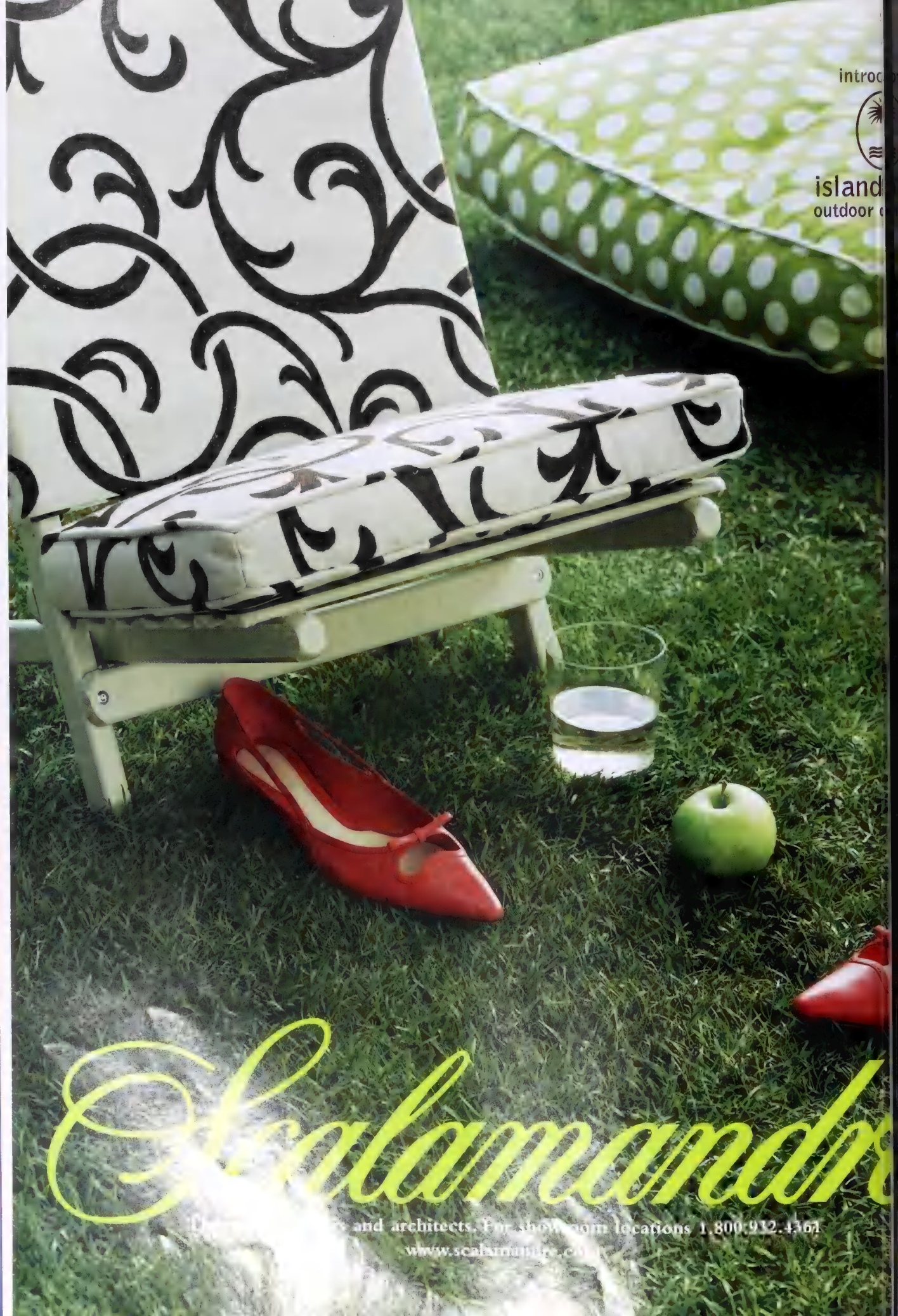
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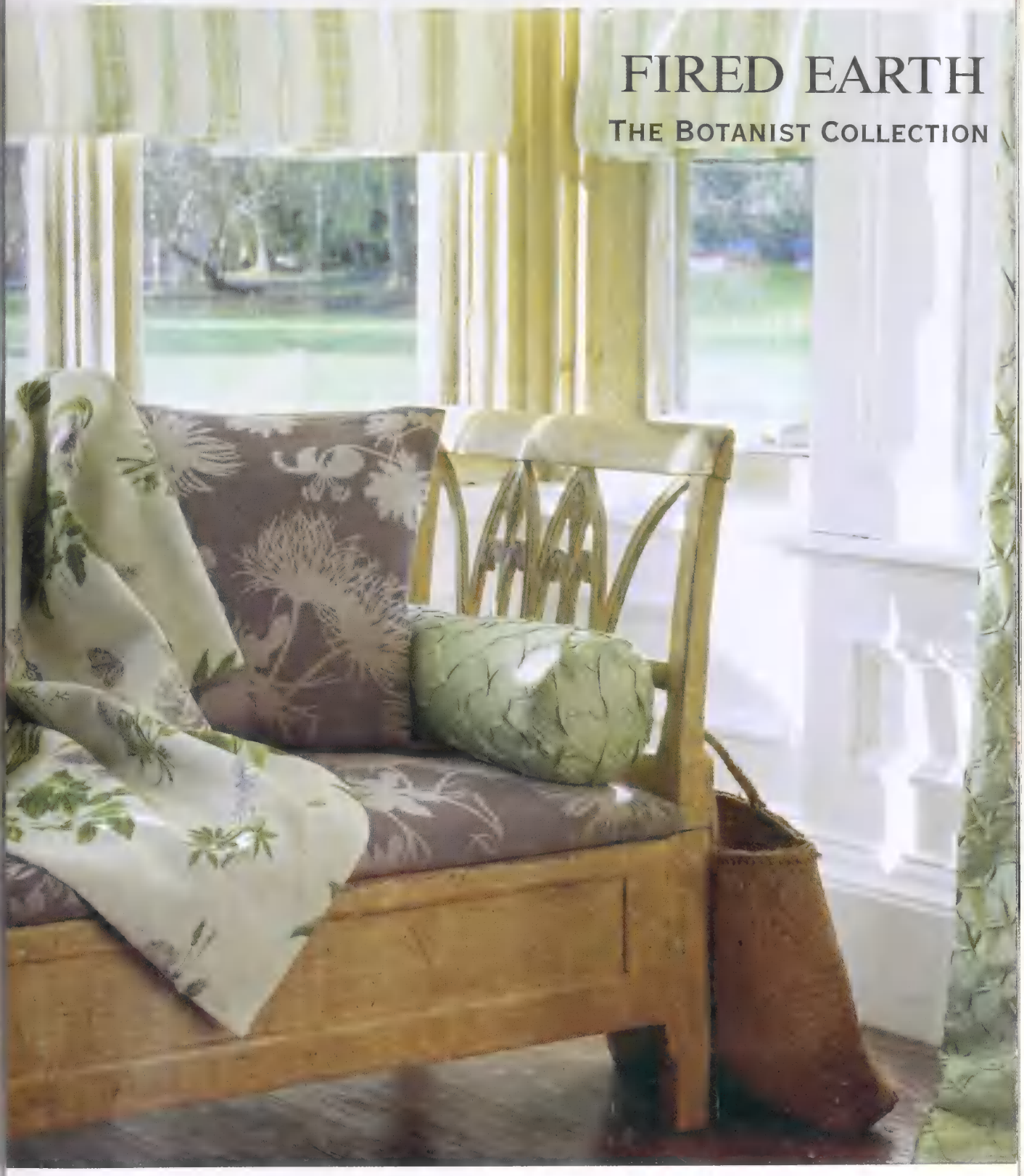
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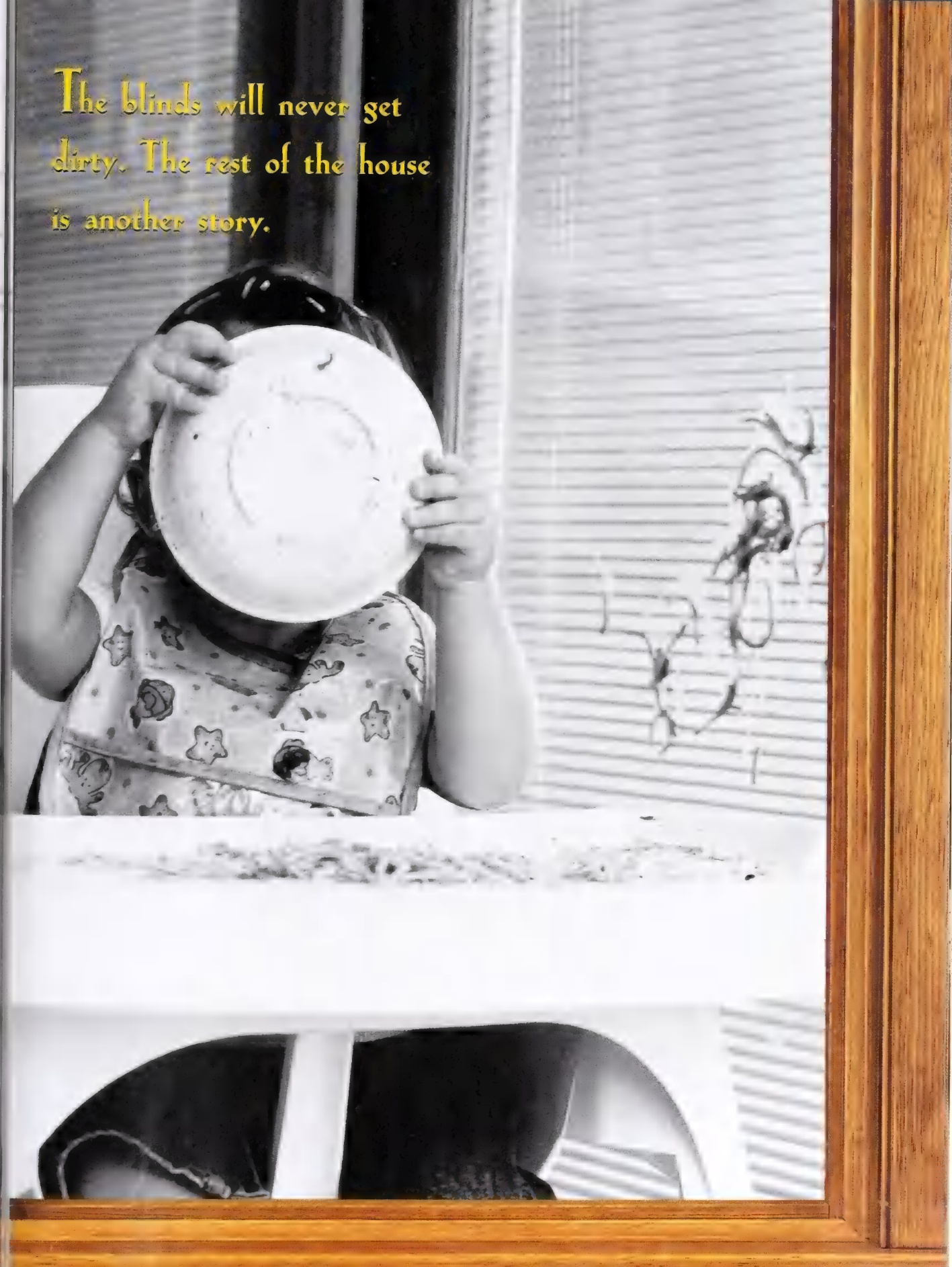
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letters

Favorite Heirloom

I also have a favorite piece of furniture ["Editor's Letter," February]—the antique rocker passed on to me by my mother. In it, my grandmother used to rock my mother to sleep, my mother rocked me, and now, it's where I rock my son. When it came into my possession it was worn: the coils were falling out of the bottom and the upholstery was torn. I had it repaired and refinished, and though I am uncertain if it qualifies as a bona fide antique, to me it is extremely valuable.

AnnAlia D. Young
via e-mail

Past Perfect

It was exhilarating to read "Encore" in March. Copies of the same photographs that you featured, from a vintage issue of *House Beautiful,* adorn the walls of the painting studio at Kokomo High School, where I have been an instructor for more than 40 years. The images have inspired countless young artists over the years and taught them about color harmony and composition.

Jim Sondgeroth
Kokomo, Indiana

Divine Inspiration

I read other shelter magazines, but as a longtime subscriber to *House Beautiful,* I feel it best reflects my taste and I look to *HB* for new ideas. Even if some of the designs featured cost more than I can afford, the concepts still seem within my reach. It is especially helpful now: my home is a work in progress and I am ready for an update.

RaeLynn Farkas
Wallingford, Connecticut

Please send your correspondence to hbmail @hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include your telephone number. Letters may be edited for clarity and length.

contributors



Stacy Schiff

The winner of the 2000 Pulitzer Prize for biography for her book *Vera (Mrs. Vladimir Nabokov),* Schiff ("49th Parallel," page 64) is also the author of *Saint-Exupéry: A Biography.* She is now writing a book about Benjamin Franklin's years in France during the American Revolution. Her work has appeared in many publications, including *The New Yorker,* the *Times Literary Supplement,* and *The American Scholar.* She divides her time between New York City and Canada.



Timothy Greenfield-Sa

New York photographer T Greenfield-Sanders ("Giants sign," page 69) is represente collections of the Museum of Art, the National Portrait Gall the Metropolitan Museum of traveling retrospective of his w open at the Chiostro del Bram Rome this September. He is work on a collection of port fashion designers. He lives i York in a converted rectory v wife and two daughters.



Chippy Irvine

Irvine ("Nantucket High," page 148) faced an unusual dilemma—writing a story about a house decorated by her husband, Keith Irvine: "I worried about sounding too gushy; he thought I'd be too critical. Well, it's done, and it was fun—and the house is beautiful." Her work has appeared in magazines including *Harper's Bazaar, Art & Antiques,* and *The World of Interiors.* She is the author of two books, *The English Room* and *Brunschwig & Fils Style.* She and her husband live on a farm in Putnam County, New York.

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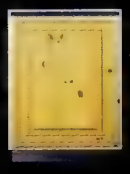
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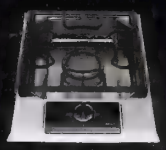
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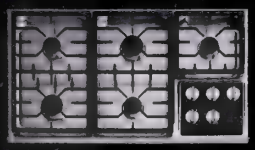
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Highlights

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Giants of Design

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The fourth annual Giants of Design Ceremony will take place on May 15, 2003, at Cipriani 42nd Street in New York City. This year's prestigious honorees include:

Lord Norman Foster, Architecture
Target, Creative Retailing
Adriana Scalamandré Bitter, Decorative Arts
Murray Douglas, Decorative Arts
Frank Cabot, Garden Design
Dan Carithers, Interior Design
and
Calvin Klein, Tastemaker

Giants of Design tickets are $600 and benefit The New York School of Interior Design. If you'd like to receive an invitation, please call 212-903-5123.

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Zoffany



Zoffany and House Beautiful will host Peek-a-Boo Park at the Everett Children's Adventure Garden at the New York Botanical Gardens on June 7. The event will include an exhibit of children's fashions created by renowned interior designers using fabrics from Caboodle, Zoffany's new collection for children, an informal fashion show, refreshments and activities for children.

Date: June 7
Time: 1:00-3:00 pm
Location: New York Botanical Gardens

Participating designers: Anne Trasoff, Alessandra Branca, Betsy Boggs, Christensen Group, Eve Robinson, Indigo Seas, Kenneth Alpert, Leta Austin Foster, Patti Skouras, Susan Zises-Green, Waldo Fernandez.

For more information, please call 212-903-5124.

Camp Jeep

The annual gathering exclusive to Jeep® owners pours on the fun twice this summer. For the first time in its action-packed history, there's double the adventure: Camp Jeep 2003 in Virginia's breathtaking Blue Ridge Mountains on June 26–28, and Camp Jeep California in the Santa Ynez Mountains bordering Santa Barbara on August 14–16. Both events offer you four-wheeling, kayaking, hiking, mountain biking, climbing, pro sports clinics, a Kids Village, the legendary Adventure Tower, and tons more. Your three days of thrills conclude with a star-studded concert and star-spangled fireworks on Saturday night. Register now at jeep.com/campjeep or 1-800-789-JEEP.

Recently, I spent a Saturday putting up a trampoline (with a net, I should mention) f daughter Madison. It was a gorgeous spring day, the kind where the birds were chirping, the rels were rustling around the trees, and the sounds of children wafted across the neighbor This was actually the third time I had installed this same trampoline, so I had pretty much m through the learning curve a while back. But it's never easy juggling springs, poles, a wrenc dozens of nuts and bolts all over the place.

I finished the job in time for Madison to jump on the thing with a couple of friends while a walk in the neighborhood to enjoy what was left of the day. People were out strolling babie ging, working on their lawns, and playing catch with softballs. I realized that even in the mos cult and uncertain times, life goes on around us in a remarkable, splendid way.

Home is so important. That's why I'm not panicking about the tough economy we're in, n ultimate outcome of the war on terrorism. I know that, in this country at least, we will always a high priority on family and home. In fact, the nesting instinct we are born with is stronge ever. We seek comfort and security at home. That's one of the reasons the real estate mark always be a good place to invest. Good times come and go, but home never loses its impor

In this economic climate, people are careful about adapting their houses in ways that fit budget. I always champion the services of a great decorator, but there are many people who s can't afford the help. For them, magazines like *House Beautiful* are more important than ever f decorating ideas that readers can glean. I'm reminded, as I read the lineup of houses in this how truly remarkable it is to see the work of an Albert Hadley, Keith Irvine, Darryl Carter, Wearstler, or Mariette Himès Gomez—all of whom have projects in these pages. These are so the top interior designers in America, yet their ideas are accessible and practical. Of course, are some rooms that are aspirational to readers on a tight budget. But even those are full of that you can take away, even if it's as simple as choosing the right centerpiece for a table, or the fabric treatment for a window.



This is also our annual "Giants of Design" issue, with six individuals an corporate honoree who together have made a huge difference in the taste and of our world. I realized, for instance, as I was putting together Madison's tramp that I was wearing a pair of blue jeans with Calvin Klein's label—albeit a very pair indeed, after a few hours stooping under the trampoline. To have Calvin a of our design giants this year is a thrill, to say the least. Not only has he s the ultimate heights of fashion, he has also made a major impact with his colle for the home. Our other honorees, Dan Carithers, Adriana Bitter, Murray Do Lord Norman Foster, and Frank Cabot, along with Target as a company, each been equally influential in their own way. It's a pleasure to bring the together in a single issue.

Enjoy, and best wishes as we head into a bright summer.

Cheers,



Mark Mayfield



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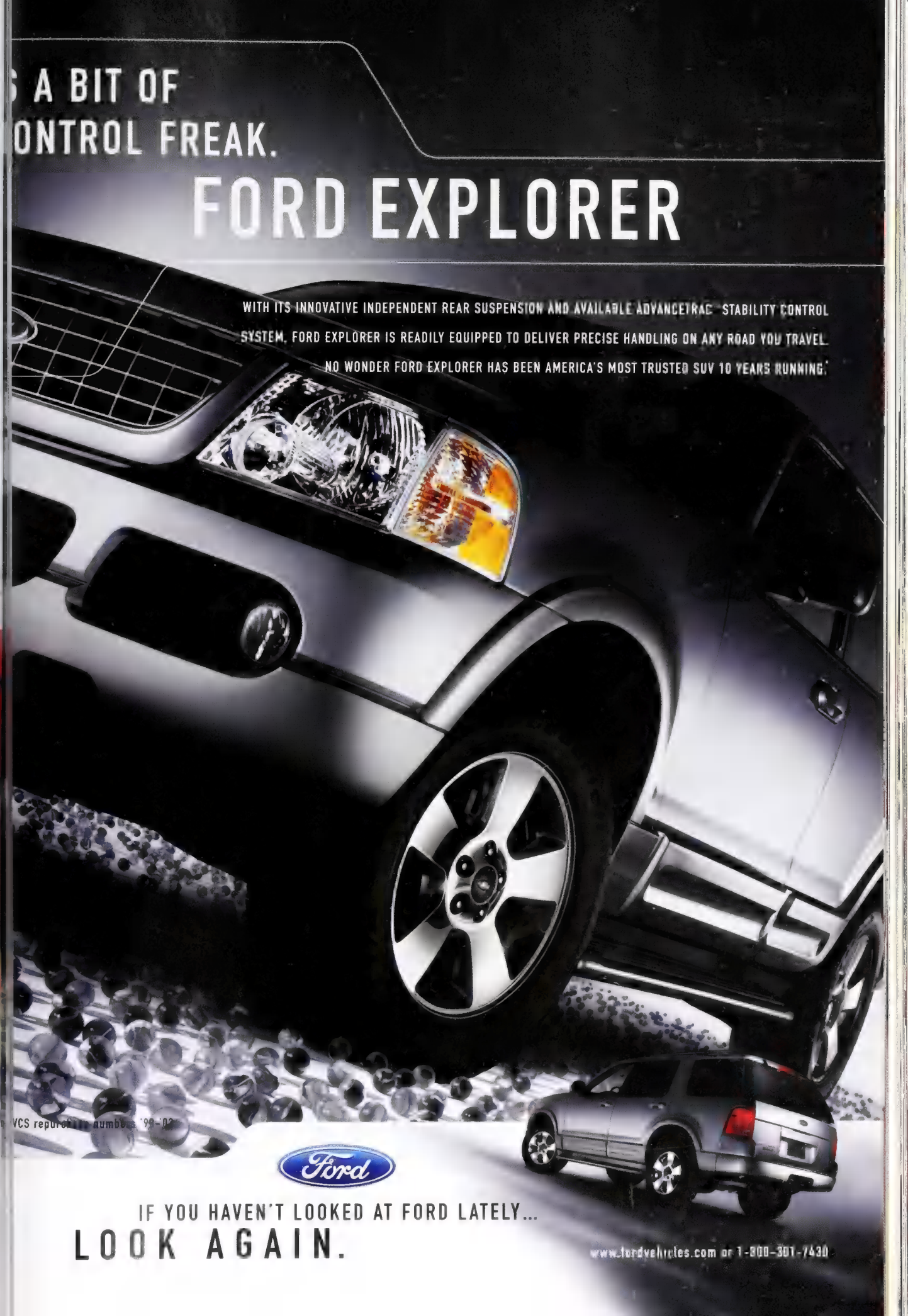
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Kid Stuff

Playroom chic for the pint-size set

Photographer: Sivan Lewin
Producer: Marisa Marcantoni

1. Jetson lamp, $49; from Cargo Kids: 800-333-1402. **2.** Jungle Babies fabric, available through designers, by Jane Churchill at Cowtan Tout: 212-647-6900; Children's Metal, $185; by Alla Kazovsky at MoMA Online: 800-447-6662. **4.** Red cube ottoman, $49; from Cargo Kids: 800-333-1402. **5.** Fr... $349; from The Land of Nod: 800-933-9504. **6.** Children's molded plywood chairs, $195 each; by Eric Pfeiffer at MoMA Online: ... **7.** Funky Monkey figurine, $1,000; by Kay Bojesen through Garnet Hill: 800-622-6216; ...com. **8.** Bella bed, $280; from Finn & ... **9.** Leaf table, $175; from Posh Tots: 866-767-4868.


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Nursery News

The latest gifts for that bundle of joy



1. Diaper bag, $115; from Buzz by Jane Fox: www.janefox.com. 2. Little Lamb birth announcement, $23 for ten; by Sarah LeClere through www.sarahleclere.com. 3. Nesting blocks, $35; from Gilchrist & Soames: 800-654-2131. 4. Carousel cereal bowl, $93; by Haviland: www.haviland.fr.com. 5. Wooden alphabet blocks, $29; from Pottery Barn: 212-396-4445. 6. Sterling silver baby cup, $125; by Calvin Klein Home: 877-256-7373. 7. Jungle Party plate, $180 for 4-piece set, bowl, and mug; by Lynn Chase Designs: 800-228-9900. 8. Papillotes double-handled baby cup, $165; by Hermès: 800-441-4488. 9. Sterling silver baby rattle, $240; by Calvin Klein Home: 877-256-7373. 10. Join[illegible] teddy bear, $155, by Johnson & Fils; at Vivre: 800-411-6515.



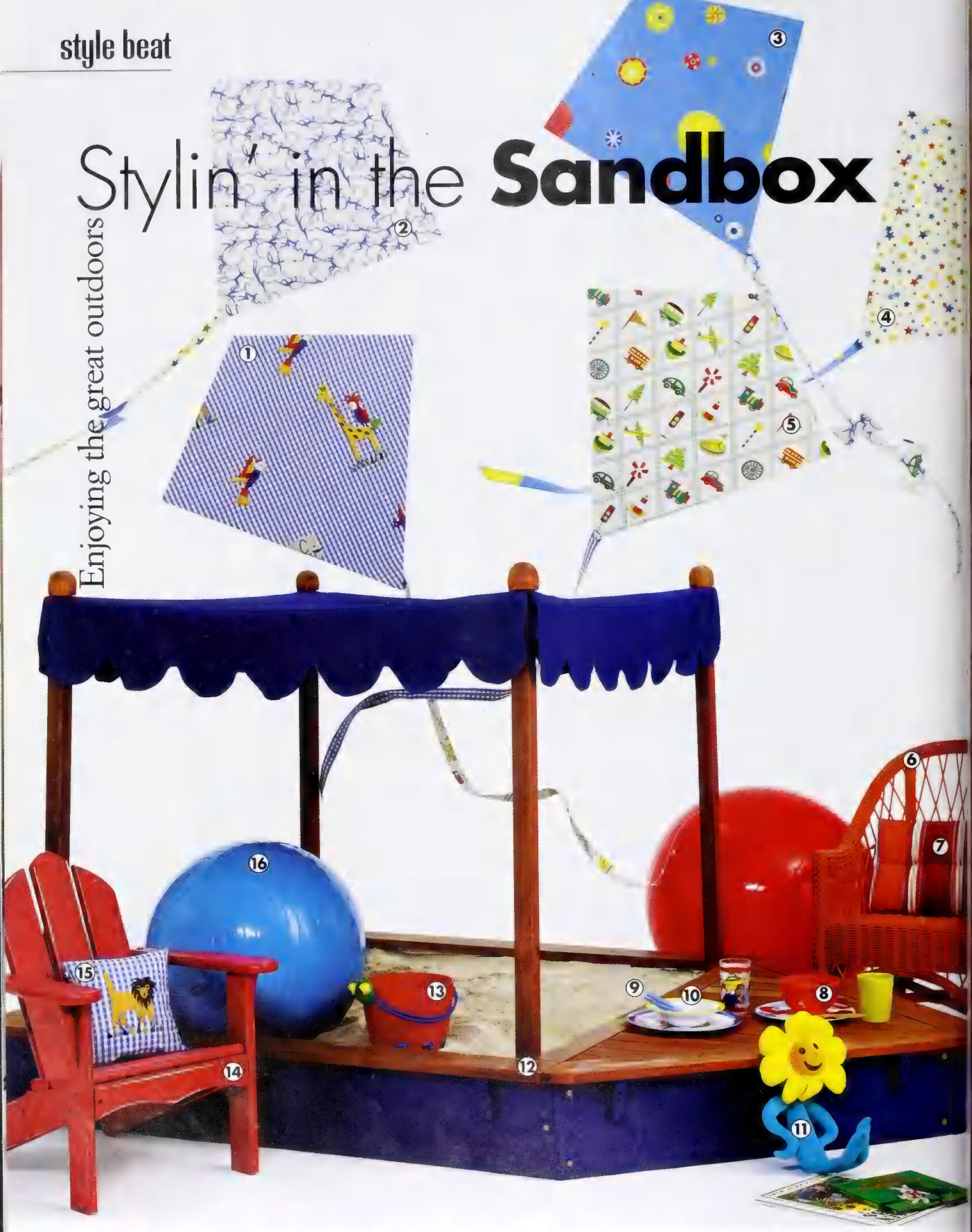
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1. Jungle Fun appliqué fabric, available through designers, by Cowtan & Tout: 212-647-6900. **2.** Cheeky Chimps fabric, available through designers, by Cowtan & Tout: 212-647-6900. **3.** Ping Pong fabric, available through designers, by Osborne & Little: www.osborneandlittle.co **4.** Sparkle fabric, available through designers, by Cowtan & Tout: 212-647-6900. **5.** Toot Town fabric, available through designers, by Zoffa 800-395-8760. **6.** Little Fiona wicker chair, $430; by Finn & Hattie: 207-846-9166 **7.** Striped seat cushion, $6; from Target: 800-800-880 **8.** Kid's multi-dot dish set, $22; by French Bull through Flashing Fish: www.v[illegible]shingfish.com. **9.** Connection Cutlery set, $16; from Felissimo Design House: 800-565-6785. **10.** M[illegible] dish se[illegible]10; from Sur La Table: 800-243-0852. **11.** Daisy doll, $14; at FAO Schwarz: 800-426-8697. **12.** Boat sandbox, $300; from Pottery Ba[illegible]430-7373. **13.** Red bucket, $8; from the David Kirk Sunny Patch Collection at 800-800-8800. **14.** Red Adirondack chair, $145; fro[illegible] Cricket: www.cricketnet.com. **15.** Throw pillow made from Jungle Fun appliqué fabric, available through designers, by Cowtan & Tou[illegible]47-6900. **16.** Beach ball[illegible] balls, $49 for three; by Pottery Barn: 800-430-7373


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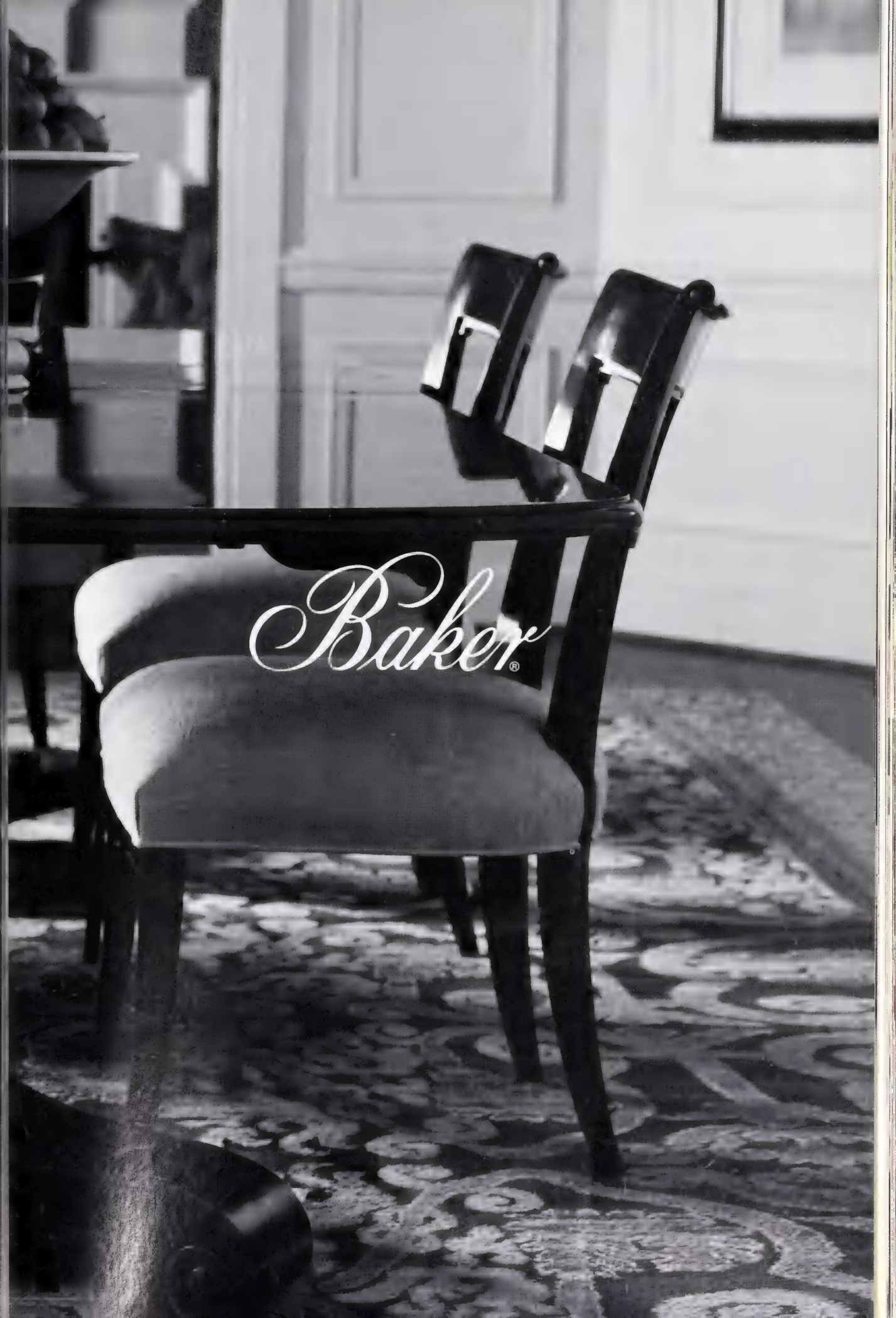
Sanjana (V3081). Hand knotted in India, using vegetable dyes and hand spun woolen yarn. Available in a range of sizes.

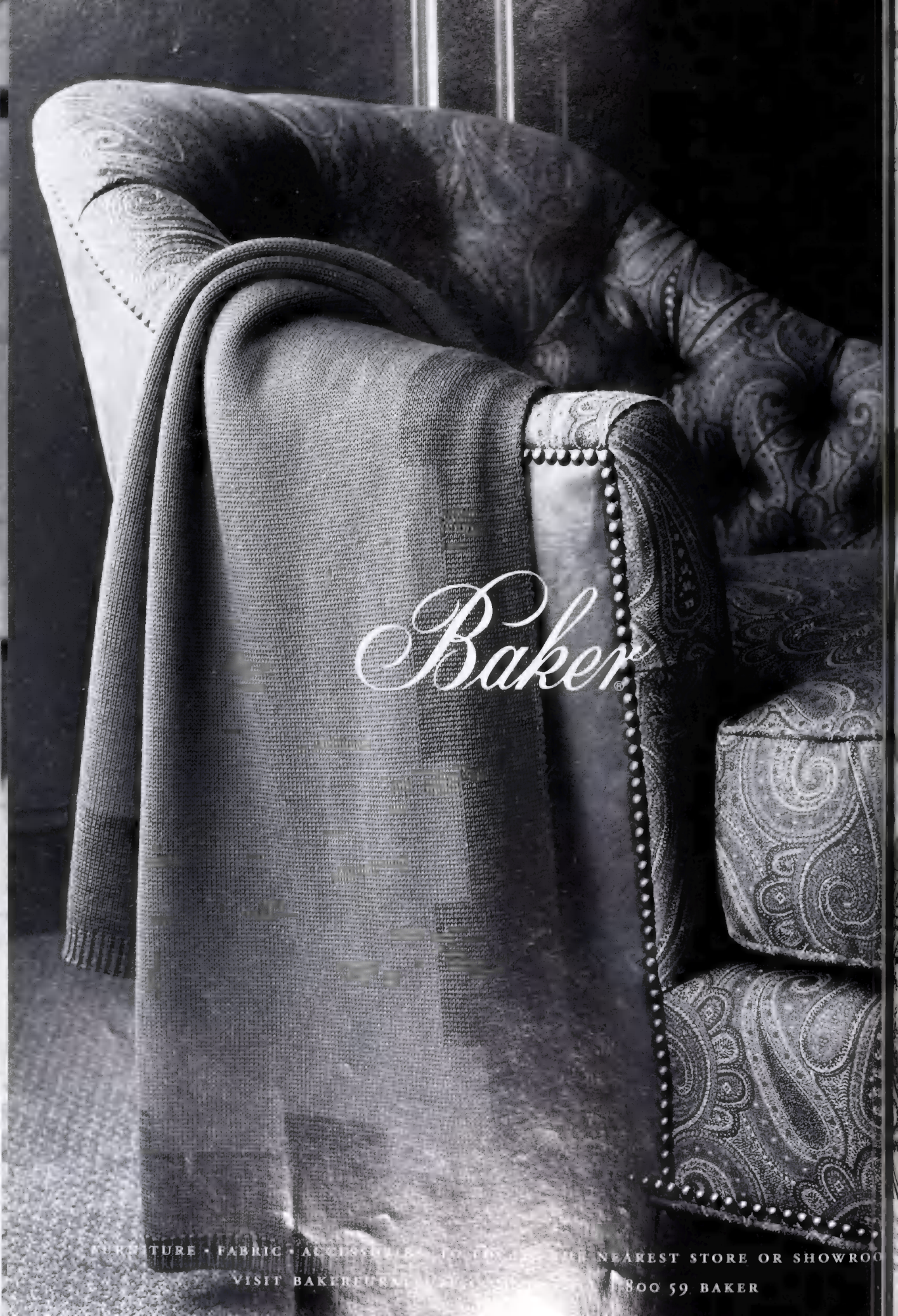


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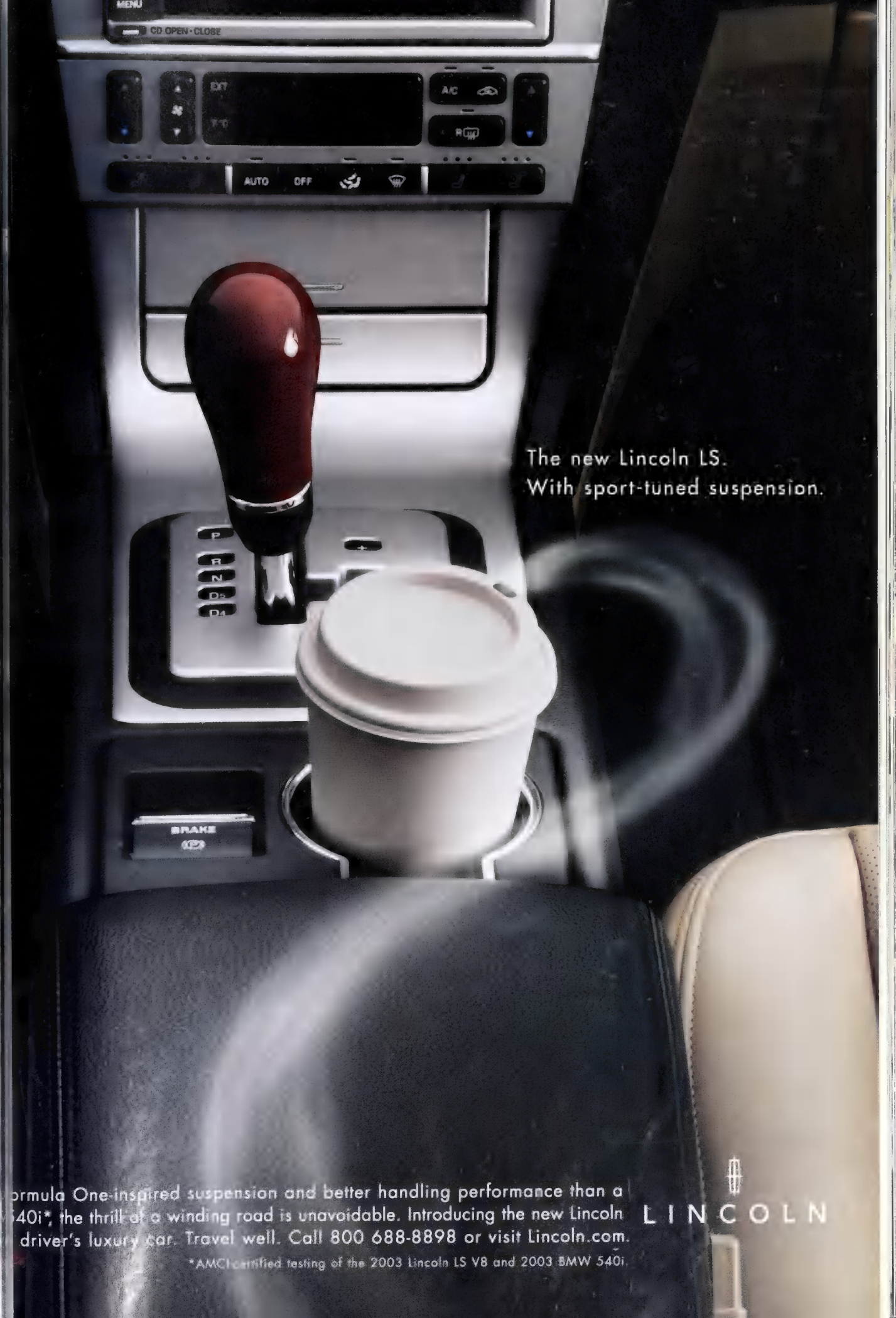
ve reproduction fabrics and side chairs inspired by antique originals



le's Kedleston #300641F echoes the classicism of Niermann Weeks's Lyre-back side chair #21-01489-24-22. **2.** Cartouche Chinois from Clarence House adds pictorial charm to Côté France's L-16T11 chair. **3.** Bradgate print #20021025 from Lee Jofa is a harmonious e Barock side chair #7000 from Country Swedish. **4.** Pierre Frey's Valsonne #1868 in gris has silhouetted riders prancing across n's Stefano side chair. *All custom upholstery by Carl Dellatore.*



1. Scalamandré's Poitier #26562-006 matches the formality of Charles Frederick Geller side chair. **2.** Chippendale #20163-001 from Scalamandré forms a fitted slipcover on Stickley's Audrey Harle side chair #WA-2000. **3.** Tiny animals appear on Travers's Cluny lampas #402594, upholstering William Switzer's Louis XVI Swedish side chair #809A. **4.** L'esprit de la Reine Marie 2.04 by Christopher Hyland includes silver and gold metallic threads that add glamour to the Governor Winthrop side chair #2542P from Baker's Historic Charleston Collection.


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1. Dancing Ladies #51131.01 by Brunschwig & Fils take center stage, slipcovering Louis J. Solomon's #3909 side chair. **2.** G.P.&J. Baker's F
#R1374-4 through Lee Jofa adds a symbolic welcome to the Natchez Regency side chair #8249CU from Ficks Reed. **3.** Brunschwig
Historic Deerfield Banyan print #79593-018 runs sideways across Rose Tarlow Melrose Place side chair #398, through Holly Hunt. **4.** Winterth
#21977-707, through Kravet, winds its curvy way on Fleish van Breems's Bellevue side chair. For more details, see Resources.



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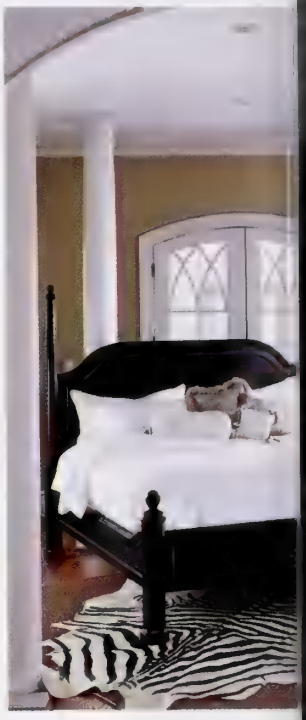
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Writer: Catherir

Perfect **Pitch**

Pennsylvania House orchestrates a duet with renowned jazz singe Steve Tyrell, breathing new life into old standards

Not all matches are made in heaven, but according to Tom Tilley, president of Pennsylvania House, teaming up with acclaimed jazz singer Steve Tyrell was as close to creative paradise as you can get. "Music inspires the way in which people view their environment," says Tilley. "And Steve, with his refreshingly novel reinterpretations of some of our most treasured songs, inspired us."

Tyrell, whose chart-busting renditions of American classics—the 1999 *A New Standard* and the 2001 *Standard Time*—changed the landscape of traditional jazz, is the perfect muse for this 116-year-old company comfortably nestled in the woods of P Susquehanna Valley. "Steve has captured th there," says Tilley. "His style and delive one that Pennsylvania House intends to collaboration—New Standards: The Stev —was shown at the High Point furniture fai pril.

In putting together the new line, Pennsylvania House drew upon classic 18th-century design, aiming for ageless, yet distinctively modern pieces that would resonate in any setting. "The company felt I had recorded the standards in a way that made them fresh for our time," says Tyrell. "They wanted to take traditional fur designs and reinvigorate them in a similar way."

From left to right: A r cherry chifforobe wit mahogany veneer ac a graceful klismos ch Chinoiserie details on a Chippendale be complement its glossy finish. For more detai Resources.

There are 72 pieces in the collection, which marries a gant stylishness to rich finishes and burnished metalwor elegant curves of a klismos chair are as subtle as they are ing. A Chippendale bed with an oriental black rubbed might put one in mind of the singer's deep mellow tones ing inspiration from Tyrell's approach to musical cla the s aspire to a harmony of their own. ●



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The 49th Parallel

A young family commutes 2,000 miles between an apartment in New York and a house on the Canadian prairie. By Stacy S

Two or three times a year, I pack up—lock, stock, and half-size hockey sticks—to move between New York and a much smaller city on the Canadian prairie. These are seasonal migrations, which if not orderly are at least perfectly regular. By mid-June, our family has retreated north; before the Canada geese, and in time for Labor Day, we have headed south. My Canadian husband's business and the children's school vacations determine the itinerary. When the New York sidewalk clots with holiday shoppers, we are once again on the airplane north. And when the mountain ash drips with orange berries, when the pods on the caragana hedge crackle like popcorn, it is time to head south. With the luxury of two addresses comes the realization that ours is an imperfect, nostalgia-scented world. We arrive in Canada in time for the peonies, but we miss the lilies of the valley. September offers something of a consolation: We l autumns, just as every self-respecting Canadian-Ameri ily can claim two Thanksgivings. This constitutes attempt to compete with the lucky children of divorce l high school, who got Christmas twice.

In the absence of any parental elucidation, my child have participated in this constant commute all their liv made their own sense of the arrangement. Their frien times retreat to weekend houses outside New York; ou old has been heard to refer to his Canadian residen "country home," despite the fact that it happens to miles away and in a city of 750,000 people. If he could l year-round he probably would. Even a die-hard Yan knows there is something to be said for a triple-A bas dium ten minutes from the front door and to a grass parking lot. And even I have to ac the game is exponentially enhanced by bein see the players spit and hear them swear, all f seat. Our son considers himself every inch a ((to his mind a football field *should* be 1 long); the 7-year-old considers herself a Nev which by some definitions qualifies as an A To her mind civilization has something to bright lights and soup dumplings and altern of-the-street parking. There is no reason t blade on a lovely wooded path when you c on a concrete sidewalk and terrorize pedes all ages. Like her mother, she feels safer York, where you are never alone. Moreov are going to get out of bed at an ungodly hou ice hockey, you may as well do so in 5 weather. The baby is yet too young to vote too young to have formed an opinion of health care systems, which she will divulge a she can talk.

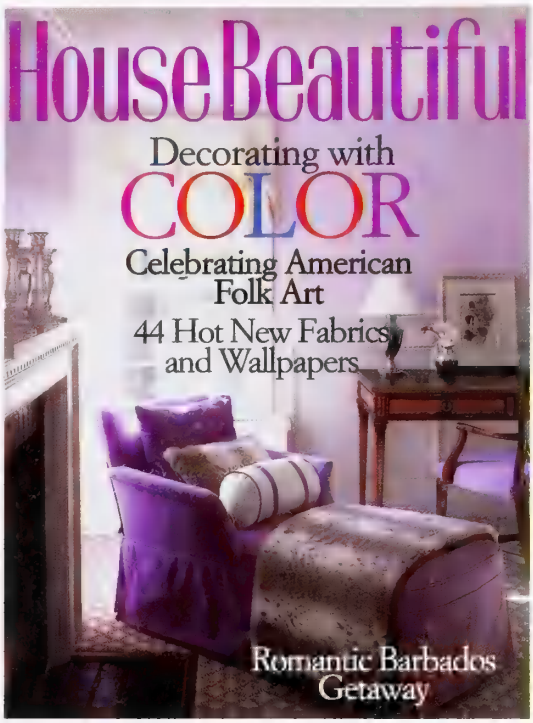


As it happens, our corner of Canada mo resembles the heartland of America than it c York, where phoning out for a video is consi inalienable right. It is doughnut country; it on-red country; it is not paralyzed by securit or water-main breaks, or rumors of an erra flake; golf is discussed at dinner. But th of this dual life does lie to a large extent in tural differences. The American-Canadian


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der might appear to be one of those cartographic conven a poor relation of the equator and the Mason-Dixon li belt drawn across the stomach of America, south of everyone prefers Miracle Whip and north of which they mayonnaise.

Yet anyone who has ever crossed the 49th parallel s that America and Canada do occupy separate continent border is a very serious matter indeed; football fields s the demarcation line really are too short, and there are to downs to the game. If you are flying from the U.S. yo you are headed toward a kinder, gentler place the min board the aircraft. A hush descends in a Canadian plane after a long research trip, I had the scare of my life w immigration inspector invited me to step out of the line. think only of the new computer over my shoulder, whic not altogether planned on declaring. He was thinking new baby in my arms, on whose account I was escorte head of the line. In the opposite direction the impressio less distinct: It is one of unbounded energy. (I should a no Canadian customs inspector, however considerate, h addressed me as "Honey" or "Dear." This is the sole p of New Yorkers. It makes an American of me every time

The world may be getting smaller, Canadian culture m have been obliterated by its neighbors to the south, the village (the term is Canadian, for the record) may claim but it will always be half past the hour in Newfoundland ration by a common language is but the tip of the—I ap to a particular Alberta reporter who throws fits when I m the cold—iceberg. To life's eternal mysteries, add the q of why sterile cotton balls aren't sold north of the borde do Canadian infants get solid foods earlier, and is this way related to the fact that there are six Pop-Tarts to a Manhattan, eight in western Canada? Why is the alcoh tent lower in American beer? Glossettes don't seem to that an entire American market awaits their chocolate-peanuts. (It does! It does! And send Coffee Crisps, too! walk at a New York clip toward a Canadian automatic d risk having your nose smashed. If you walk down a Ne street at a Canadian pace someone—my very own 7-yea no one else—will mow you down. I rest my case; talking Canada is something even a convert can never do correc I was born in Massachusetts. Of course, anyone is enti say anything he wants about New York, where nothin needs to be preceded by that self-defeating adjective " class." New Yorkers don't have anything to prove an know it. The only thing less attractive than a Canadian's ority complex is the arrogance of a New Yorker.

Which is not the only reason the backing and fo requires a certain degree of adjustment. Some things thinking of a particular little black dress—just don't tra to be in two places is to sprout two selves, or at least those of us superficial enough to feel we are colored by

And after enough adjusting, it ılt to say which is the true self, ıe reengineered one. Travel re- d reinvigorates, which means it is ve in the perpetual hope that you rug off parts of your personality, ire new ones, in the relocation. can be Jack in the town, Earnest untry.

f which begs the question, that of which immigration officers ond: Where is home? We can't ire out who is the "us" and who hem," something that works well el it an advantage in life not to you are coming or going. After ars I still fumble with the answer as with our stack of passports; at der we embark on our home- Who's on First" routine. I am ed for all kinds of reasons, but y because in the back of my thought Edward Hoagland has so perfectly articulated: "To feel at home is the essence of adulthood." To live in two places is generally to feel at home in neither, to wind up the perpetual insider-outsider. Is home where the espresso maker is? Is the native language the language to which you default when counting? If so, I am a Fahrenheit girl in love with a Celsius country, willing to attempt all kinds of mathematical conversions, even if I'll never be able to order confidently in grams.

The fuzzy insider-outsider state has its advantages; the perspective is always better. There is a very great deal to be said for living somewhere most New Yorkers can't locate on a map, for raising children in a place where you can rent an apartment for what in Manhattan passes for the garage bill, where the custom is to sit in the front seat of a taxi alongside your driver. And therein lies the real issue: It all comes down to space, hence the averted eyes and the extroverted elbows in the elevator. New Yorkers have had to adapt to dealing with others in a confined space. They are greedy for their privacy; they are by necessity territorial. Canadians have had to adapt to dealing with others in wide open spaces. The luxury is in the embrace of others, huddled together against the elements. The charm is the same Antoine de Saint-Exupéry observed in Patagonia, where he celebrated the glow that humanity emitted in a cold climate: "It would be difficult to find elsewhere so developed a sense of society, of cooperation: of so much serenity." The climate is enormously hospitable because it is so very inhospitable. It would be difficult to think of a place where a foreigner could feel so much and so immediately at home. Except maybe for a provincial city of eight million people to the south. Because, as everyone knows, no one is as polite as a New Yorker. ●




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PORTRAITS BY TIMOTHY GREENFIELD-SANDERS
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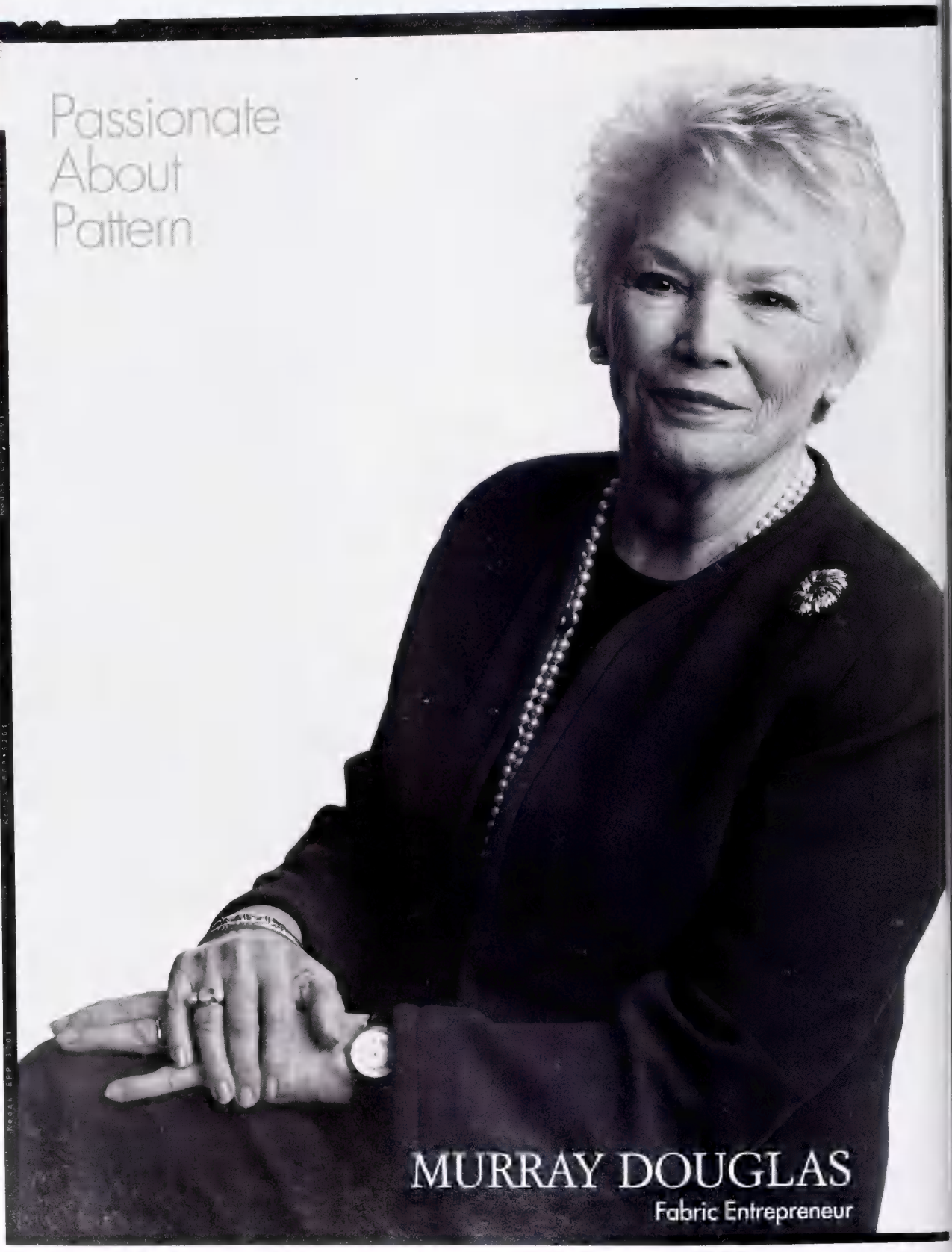
MURRAY DOUGLAS
CALVIN KLEIN
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All those honored by *House Beautiful*'s 2003 Giants of Design awards have made a significant difference in their field—be it textiles, fashion and home furnishings, interior design, retailing, gardening, or architecture. Some are famous within the world of design, and some are household names. All stand for excellence, for innovation, for imagination. And all embody the belief that creative thinking makes the world a better place.

Chrysler is proud sponsor of the Giants of Design awards event on May 15, 2003 in New York City

Writer: Jill Kirchner Sim

Passionate About Pattern



MURRAY DOUGLAS

Fabric Entrepreneur

Murray Douglas, a member of the third generation to run Brunschwig & Fils, has made changes in the fabric house that
far beyond her onetime role as design director. In the patrician world of "to the trade" decorator showrooms, people a
referred to as "Mr." and "Mrs.," and relationships are built over generations. If you are not an insider groomed to cir
in this rarefied atmosphere, it can sometimes seem intimidating. Albert Hadley tells the story of making the pilgrimage,
a student at Parsons many years ago, to the finest New York showrooms—Brunschwig, Scalamandré, Fortuny, and
Cumming. He was turned away at every one—by Mrs. Brunschwig, because he didn't have an account. In contrast, h



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niece, Murray Douglas, the current vice chairman of Brunschwig & Fils, lectures at the New York School of Interior Design and goes out of her way to encourage students to visit her showroom. Douglas followed quite closely in her imperious aunt's high-heeled footsteps—living in Paris, studying at Parsons (where, with poetic justice, Mr. Hadley was one of her professors), practicing briefly as a decorator, then working her way up in the design studio at Brunschwig. The niece, however, has put a more welcoming face on this revered firm while still maintaining its reputation and lofty standards. In a swirling sea of design fads, Brunschwig continues to stand as a beacon of refinement and taste after more than a century.

Decorator Mario Buatta says, "There are very few places left like Brunschwig, which, like the old fabric houses in Europe, is still overseen and cared for by family." With her cousin, Thomas Peardon, who as chairman of the board oversees the business side of Brunschwig, Murray Douglas has been a steady caretaker of the tradition, which was begun by Achille Brunschwig in France in 1899.

"The success of the Winterthur collaboration has been in our faithfulness to the originals"

(A member of the fourth generation, Tom Peardon's son, now works there as well.) In two years, Douglas will celebrate her golden anniversary with the company, where she still works at burnishing Brunschwig's hallowed image through advertising and public relations.

When Achille sent his son, Captain Roger Brunschwig, to develop the business in the United States in the 1920s, he introduced Americans to the luxurious quality, handwoven craftsmanship, and distinctive designs of European, and particularly French, fabrics. Roger ended up marrying an American decorator of French descent, Zelina Comegys, who cannily cultivated the firm's French connections, culled the rich [illegible] antique textiles Achille had amassed, and brought [illegible] a decorator's—and savvy marketer's—perspective to selling fine goods to the trade. Zelina Brunschwig originated the concept of "scheming"—displaying each pattern with complementary fabrics and trims to assist designers in coordinating a room. This practice has expanded in Douglas's regime to include the creation of room sets in the showrooms and brochures to illustrate fabrics in situ.

Murray Douglas is such a perfect embodiment of Brunschwig that the firm's philosophy of design, as presented in *Brunschwig & Fils Style* (a manifesto she coauthored) could well be a description of the woman herself: "Without intruding, impart style . . . fresh but familiarly rooted in tradition . . . refined yet colorful." It is that anchor in tradition, that sense of timelessness in a material that may last a generation or more, that is the special province of the firm.

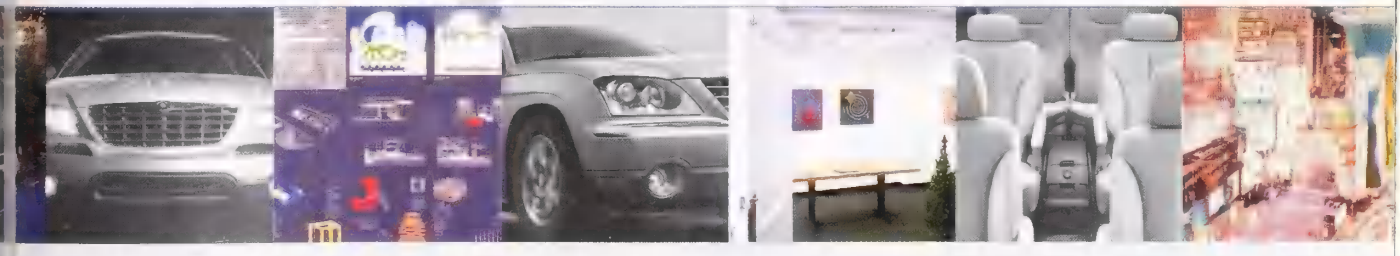
Make no mistake: a signature Brunschwig pattern is not shy, but is a vibrant garden of pattern and color. Perhaps that is why they have so often been used by decorators *en suite*—covering not just one sofa or chair, but nearly every surface, from walls to curtains to bed coverings to upholstery. As Douglas, who is a veritable encyclopedia of design history, points out, *palampores*—the 17th-century Indian coverlets featuring a large tree of life branching out into elaborate twigs and flowers—"were the inspiration for all the flowering chintzes, and the best new ones today still have that same quality of growth, just like a tree."

Douglas's office is comfortably furnished to resemble a drawing room rather than a corporate stronghold, with canary yellow walls crowned by a decorative border, a plush sofa and Louis XV–style chairs, her aunt's fruitwood commode, and nests and piles of folders and books stacked up in preparation for her next project—a second Brunschwig & Fils [illegible] Even her standard [illegible] office chair is camouflaged in the firm's classic leopard-spotted silk velvet (at $2,000 a yard). Douglas hopes that the new book—which will focus on the firm's expansion abroad, to London, Paris ("finally, we have a showroom in France, where we began"), and Australia—will be published in time to coincide with her 50th jubilee. After that, she allows, she may finally be ready to retire to her country house, where tearsheets tacked up in her office reveal her aspiration to create a boxwood parterre. "I'd better get started," she laughs, "they take a long time."

From the beginning, but especially under Douglas's reign, Brunschwig has been distinguished by its reverence for the past. The company's climate-controlled archive of more than 10,000 antique fabrics and wallpapers is run by a full-time curator-archivist, and new documents are added time. Historical patterns are freq revived, though they may be recolo updated in some way. Continuity for far more than novelty, and schwig fabrics are discussed by th eage, much like royalty. Douglas r bers having tea as a young wor Louise de Vilmorin's château, Ver outside Paris, with her aunt Zelin told me to pay attention and take i The salon was furnished with antiques and a blue-and-white pri brought it all together. We secure mission to offer that pattern in Ar and it continues to this day—it's e my own bedroom. Just recently, Vilmorins' daughter, who lives on Island, called to ask if we could p her with the pattern in yellow, wh no longer offer, but we were able yes—we will reprint any pattern minimum order of fifty yards."

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GIANTS OF DESIGN 2003



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We hope you've enjoyed getting to know the 2003 Giants of Design profiled in this issue. We are thrilled to honor the extraordinarily diverse talents of these individuals and corporations, and their signif contributions to making our world a more beautiful, stylish place.

Each year House Beautiful welcomes the chance to pay tribute to des leaders. With this, our fourth annual Giants of Design Awards, we acknowledge once again the important role that the design world pla in the world as a whole. Its influence is felt by all of us, every single from the humblest dustpan to the most awe-inspiring aircraft. Desig takes our breath away with glorious gardens, sky-scraping structures and fanciful fabrics. It takes many forms, from the simple to the sim astonishing. But always, design reminds us that form and function ca and should work together to enhance the joy of everyday living.

The Giants of Design we honor share a commitment to advancing the influence and appreciation of great design and its unique power to h bring order to an uncertain world. Our seven honorees all display th vision and generosity of spirit that represents the best of the global design community.

We'd also like to extend our thanks to all the members of the design advertising communities, whose ongoing support and collaboration h make it possible for House Beautiful and the New York School of In Design to do our jobs promoting design, now and for generations to

Our thanks also go to the Chrysler brand, the presenting sponsor of Giants of Design. Itself a Giant of Design, Chrysler proves with its dynamic product line just how profound and emotional an impact gre design has, when one of the world's most trusted brands commits, wi compromise, to the highest standards of quality.

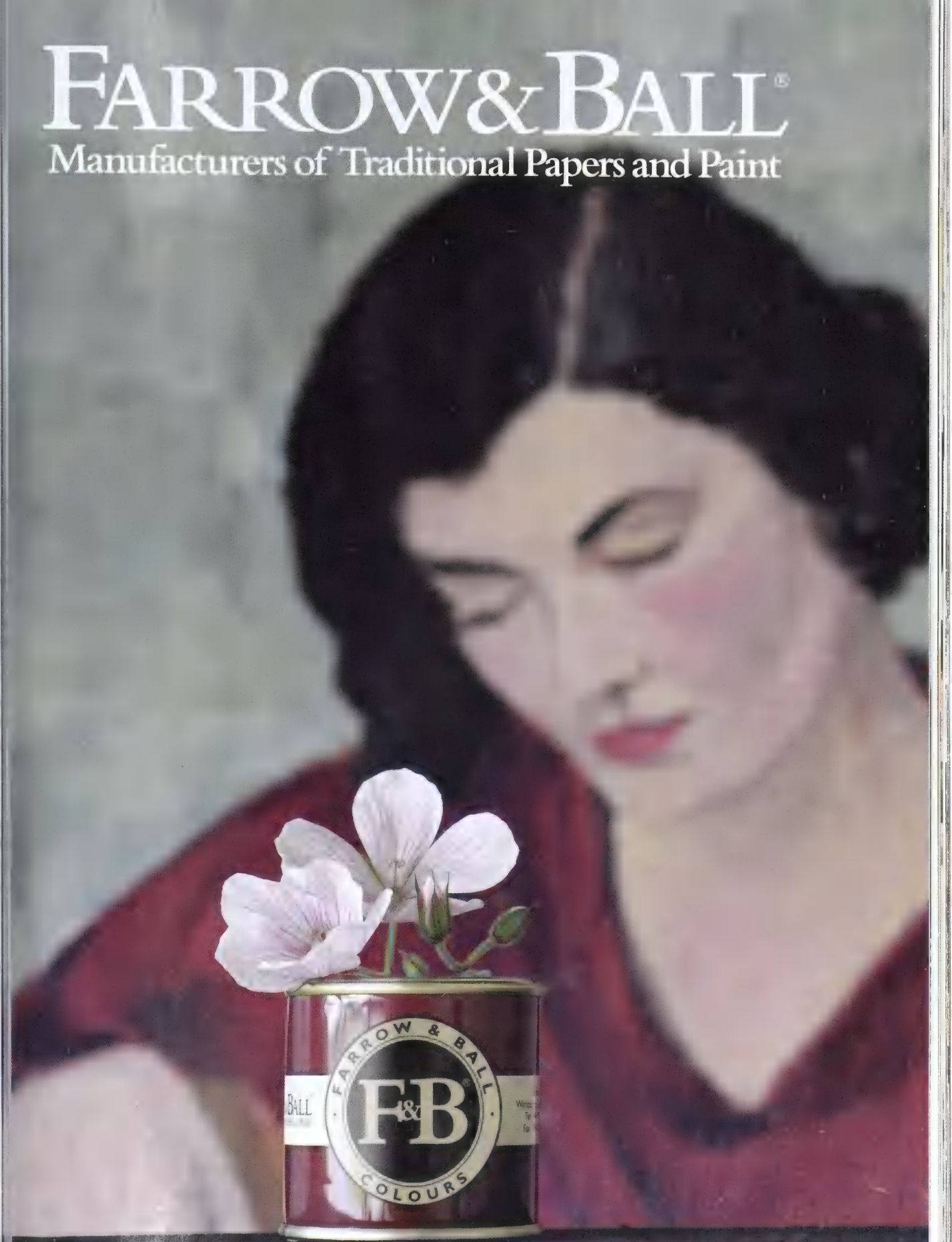
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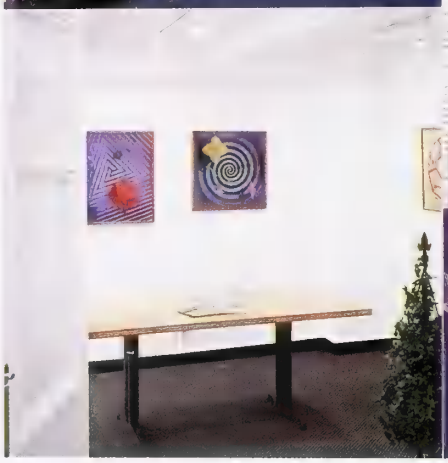
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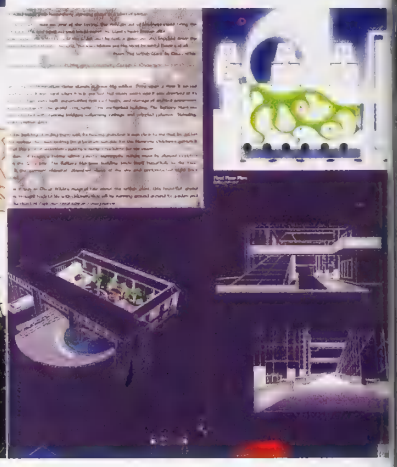


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Left: The New York School of Interior De
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Design 2001 renovation Gallery A. Photo
Christopher Little. Below: Thesis projec
Sigal Baranowitz

THE NEW YORK SCHOOL OF INTERIOR DESIGN has been a vital part of New York City's educational and cultural life for over 85 years. As New York's only college devoted exclusively to the study of interior design, it is a place where new design ideas are born and where the history of architecture and decorative arts give students a solid foundation for this dynamic profession. The professional degree programs, MFA, BFA, and AAS, the non-degree course offerings, exhibitions and public programs, combined with superb facilities in a great location, a distinguished faculty, and a challenging and comprehensive curriculum, make NYSID a Giant of Design—the premier place to study interior design in New York, if not the country.

Among the graduates of New York School of Interior Design are some of the most celebrated design professionals in the world. Highly successful alumni include Mariette Himes Gomez, Anne Eisenhower, Mica Ertegun, Barbara Ostrom, Sylvia Owen, Alexandra Stoddard, as well as Allan France, Kimberly Latham, Pia Ledy, Ted C.C. Odom, Charles Pavarini III, David Scott, and the late Ruben de Saavedra, Robert Metzger, and Michael de Santis.

Internationally, NYSID alumni are pursuing careers in Brazil, Indonesia, Japan, China, Singapore, the Philippines, Taiwan, Korea, India, Egypt, Italy, Peru and Canada.

Today, NYSID continues to educate highly qualified individuals whose futures hold great promise in the field of interior design as is evidenced by these profiles of some recent graduates.

Following high school and mandatory military service in Israel,

SIGAL BARANOWITZ entered NYSID in the BFA class of 2001. As the daughter of a building contractor and the sister of an architect, it was not surprising that her career path veered towards the world of interiors and design. During her years of study, she was the recipient of two prestigious awards: first place recipient of the Elsie May Gross Scholarship Award presented annually by The Decorators Club for her BFA thesis project which dealt with the conversion of the historic Battery Maritime Building to a recreational and educational center for children; and the Ana Blanc Verna Award for Creative Thinking, given each year at commencement. Sigal also was chosen to attend the highly competitive Steelcase University, an intensive, innovative four-week program sponsored by Steelcase Design Partnership for undergraduate students of architecture, interior design, and industrial design from around the world.

PATRICIA BARR'S studies in interior design at Escuela de Decoracion Interior de Miraflores in Lima, Peru followed by study at the Art Institute of Fort [illegible] before [illegible] Peru where she worked for six years as a [illegible] cessful, sought-after freelance interi[illegible] designer. Her ambition to become involved with larger, more importan[illegible] more creative projects steered her towards the MFA program at NYSI[illegible] which she excelled in all areas of des[illegible] work and academic study. She was t[illegible] recipient of a grant provided by Des[illegible] Saturday, Inc., the New York City-b[illegible] nonprofit regional trade association the contract design industry. During[illegible] summer of 1999, she interned at Elia[illegible] Design Group in New York where h[illegible] contributions to the firm were ackno[illegible] edged by her colleagues. Upon gradu[illegible] ing in 2000 with highest distinction, Patricia joined The Rockwell Group. Since the fall of 2001 she has been w[illegible] ing as a designer and project manage[illegible] Adam Tihany.

Raised and educated in Germany, **PETER BUENDGEN** came to the United States after having worked in[illegible] hospitality business for a few years, [illegible] a yearning to pursue his life-long int[illegible] in art, design, and interiors. A memb[illegible] of the BFA class of 2000, he was the

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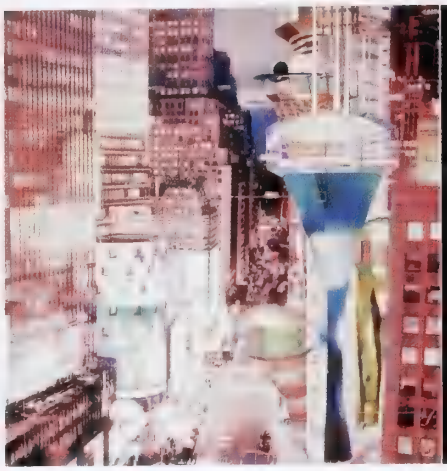
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recipient of the Cullman & Kravis Scholarship Award from the Design Industry Guild, and was chosen as one of the initial recipients of a scholarship from the Education Legacy Fund, established by the NY Metropolitan Chapter of The American Society of Interior Designers (ASID). At commencement, he was presented the Ana Blanc Verna Award for Creative Thinking and an image from his thesis project was selected for the cover of NYSID News. Peter spent a summer as an intern with the Interiors Studio of Fox & Fowle Architects, and upon graduation, worked at the renowned architectural and design firm, Skidmore, Owings & Merrill, until his recent return to Germany.

A cum laude graduate of SUNY College at New Paltz with a bachelor's degree in dance, **BECKY BUTTON** arrived at NYSID after determining that any career path should incorporate her life-long interest in interior design. The honors bestowed upon Becky while a student at the college support this decision, attesting to her talents as a young designer. She was the recipient of the LaVerne Neil Scholarship and the Albert Hadley Scholarship. She was selected to attend the highly competitive Steelcase University summer program and received honorable mention in the Elsie May Gross Scholarship Award competition sponsored by The Decorators Club. Graduating in the BFA class of 2001 with highest distinction, she received the Alumni Award, given in acknowledgement of her significant contributions to the college as a tutor, mentor, and class leader. Given her accomplishments, it was surprising that Becky landed a job with Swanke Hayden Connell Architects.

MAISIE LEE is one of twelve NYSID graduates currently employed by the New York office of the highly prestigious design firm, Gensler & Associates. Since joining Gensler, Maisie has been involved in a number of exciting projects including the new Toys R Us flagship store on 42nd Street. Maisie entered the BFA class of 2000 immediately following high school. She brought distinction to the college by being named the first NYSID student accepted into the highly competitive Steelcase University summer program run by Steelcase Design Partnership; the first recipient of the Donald G. Brinkmann Scholarship Award sponsored by Gensler; the first recipient of the Schumacher & Company Scholarship Award, and a first place Elsie May Gross Scholarship Award from The Decorators Club. Graduating with highest distinction, she received the Alumni Award, in recognition of her exceptional service to the college while a student.

SUSAN MAROCCO enrolled at NYSID after 20 years of professional experience, both domestically and internationally, as a marketing executive in the cosmetics industry. Her proven track record of launching brands and building businesses was achieved through incisive strategic thinking, creative insights, and effective, consensus-building leadership, skills that she knew would translate well to the field of interior design. With earned BA and MBA degrees in hand, she decided to pursue a long-time passion and in 2002, she achieved that goal by graduating with an AAS degree in interior design. While at NYSID, Susan served as ASID Student Chapter president and held an internship and part-time job with Charles Moss. Now a member of ASID, she has established Susan Marocco Interiors Inc. Located in Bedford, New York, the firm focuses on residential and commercial interior design. Recent projects include a temple in Chappaqua, NY, New York, and a home in Cincinnati, OH.

Interior design is a creative and important profession, one that enhances and enriches the lives of others. A decision to study at NYSID brings with it a myriad of possibilities. Whether the chosen path be residential interiors, commercial work in furniture, office, hotel, retail, restaurant, or hospitality design, or work in the furniture or graphic industries, or in publishing, the opportunities are endless, and the rewards innumerable.

Thesis project by Peter Buendgen. Top. Thesis project by Becky Button. Below. New York School of Interior Design Light Lab. Photo by Durston Saylor





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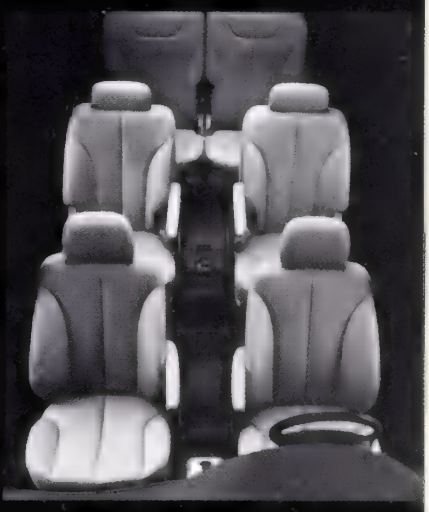
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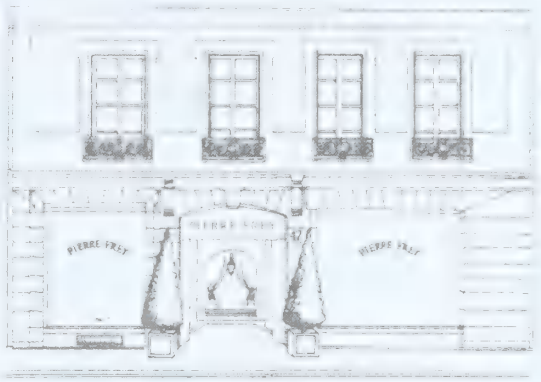
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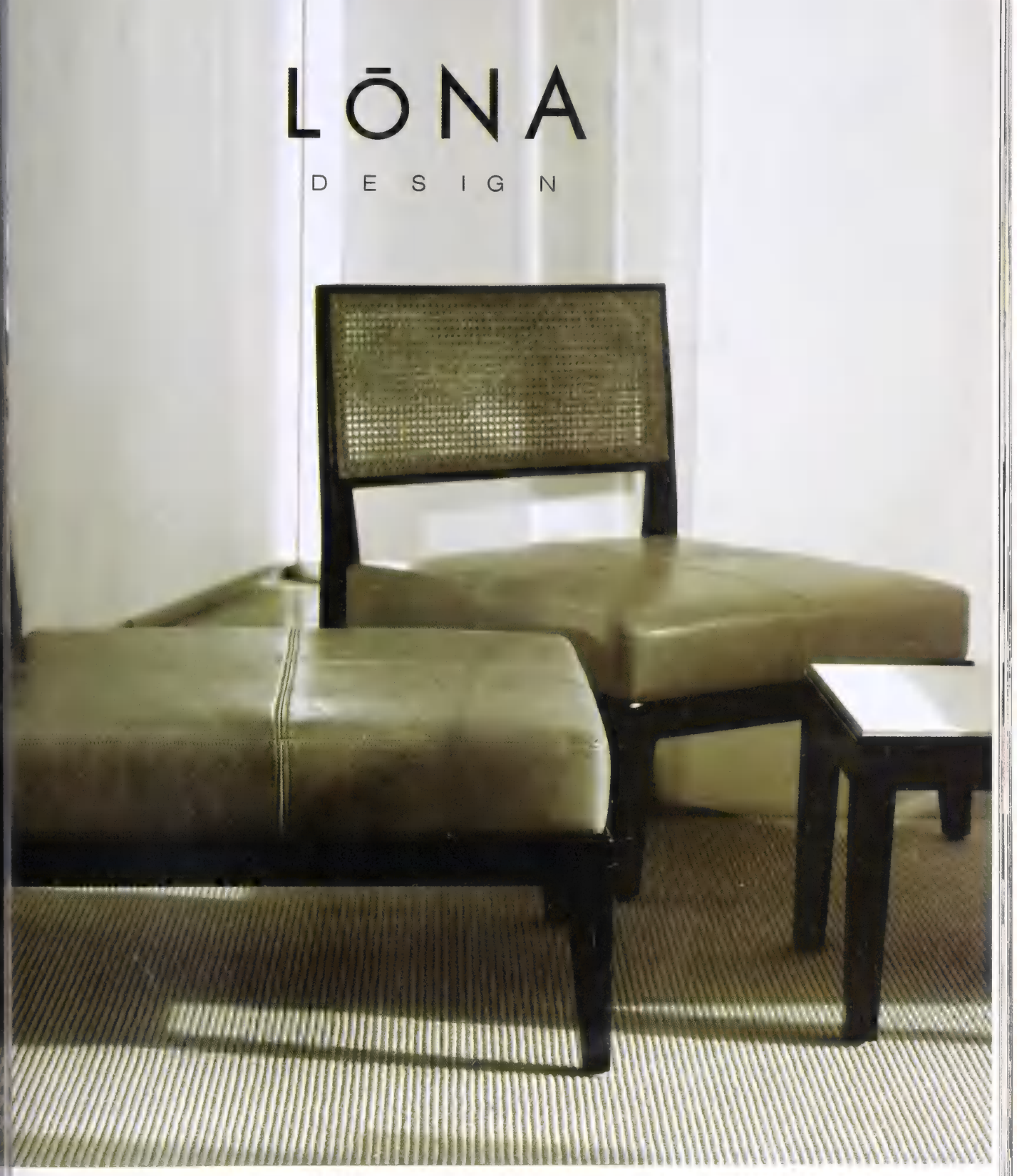
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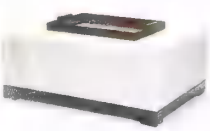
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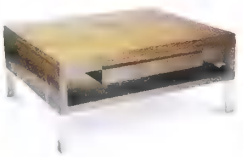














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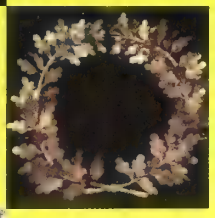
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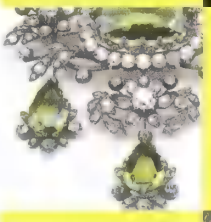
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Clockwise from far left: Brunschwig's Bibliothèque wallpaper was introduced in 1990. Brunschwig family photographs include founder Achille in the Art Nouveau frame, Roger in his World War I uniform, and Zelina at top left. In his library for Mrs. Vincent Astor, Albert Hadley used La Portugaise glazed chintz. Fashion editor Diana Vreeland's red room by Billy Baldwin was swathed in Colombo chintz. Murray Douglas's own sketch of her bedroom in St. Croix with her company's Antigua check.

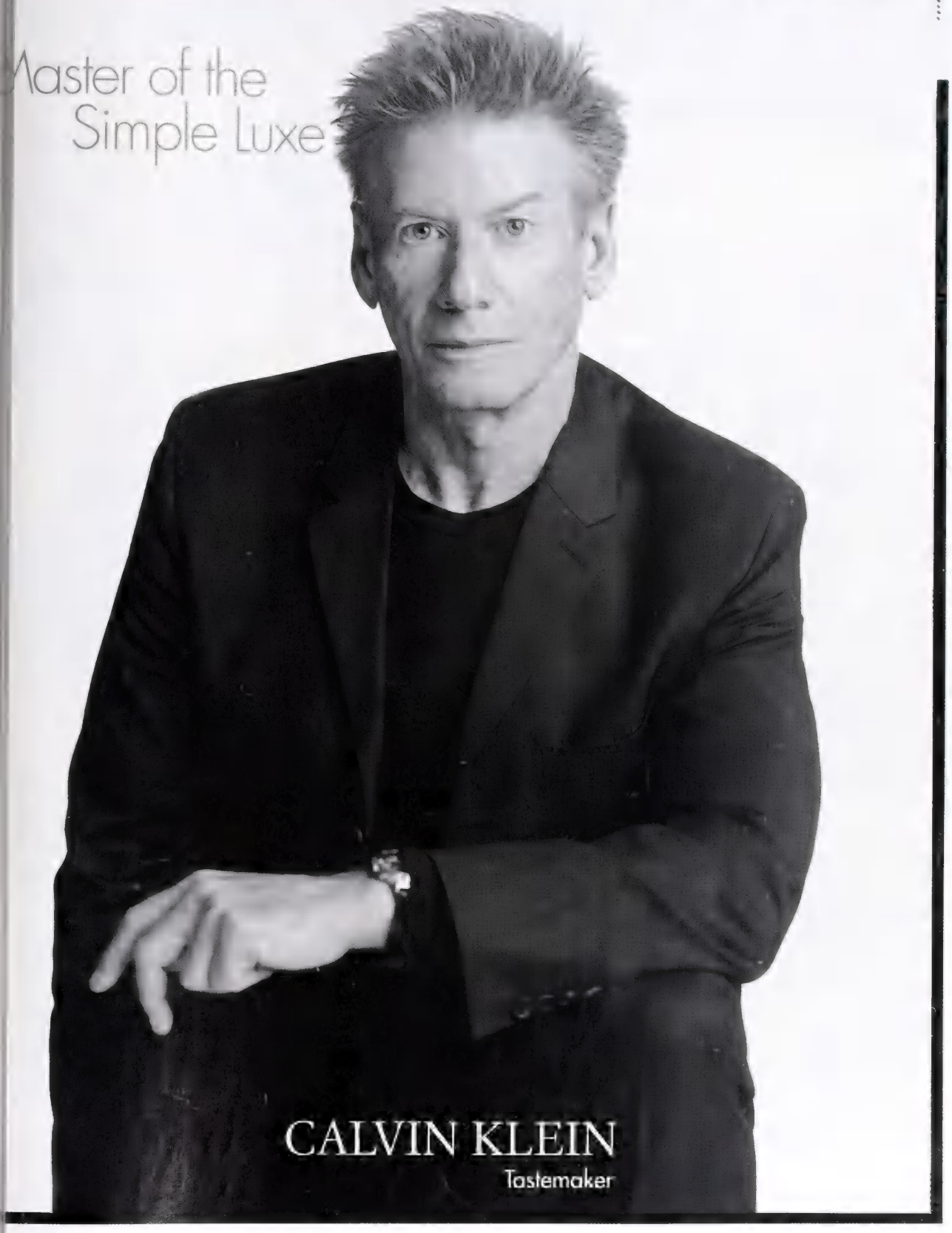
chwig's affinity for preservation xpressed in collections created seums and historic houses. This dates back to Mrs. B. (as Zelina vig was called by her staff), who ous of Schumacher's affiliation onial Williamsburg. She forged a elationship with the Winterthur in Delaware, which continues to more than 25 years later. "The f the Winterthur collaboration in our careful selection and fulness to the originals," says Through Douglas's acumen in xtile diplomacy, Brunschwig has distinguished collections with Vernon, the Museum of Inter- Folk Art in Santa Fe, the Mos- Historical Museum, Brighton and the Château de Thoiry, hers. (A new ch[illegible] collection readied for [illegible]duction next nerally one of [illegible] fabric collections introduced each season is based on historical documents. Uncovering old textiles and repositioning them for a modern-day audience is part detective work, part artistry, and part marketing, and Douglas excels at all three. She was once poking around behind panels of boiserie at Thoiry when she spotted a rag that had long ago been wedged beneath one of the supports, probably by a maid. The madraslike plaid became a woven fabric called Clémence, while a painted *indienne* fragment uncovered in the attic inspired Compagnie des Indes. When it comes time to market a collection, Douglas points out, "It's naturally a great asset to be able to say, 'this covered the walls of the drawing room in such-and-such property.' It gets people's imaginative juices flowing." Another testament to Douglas's passion for historic preservation is her volunteer work with the Historic House Trust in New York City and with the Shaker Museum and Library in Old Chatham, New York.

Among the 3,000 fabrics and 250 wallpapers currently in production at Brunschwig & Fils, one can find everything from a Louis XV brocaded silk, still hand-woven in France on the same loom as the original, to whimsical "conversational" wallpaper patterns, such as the golf clubs of Par for the Course. And even in the current march toward simple, neutral textures, Murray Douglas believes there will always be a place for pattern—"it's just a question of quantity. Now, prints are more likely to be used as an accent rather than a dominant design. But to me," she confesses, "a room without a print is like a meal without dessert!" ■


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Writer: Julia Szabo

Master of the Simple Luxe



CALVIN KLEIN
Tastemaker

ne thing to appreciate modern design at a connoisseur's distance and quite another to bring it home. Designer Calvin throughout his career, has shown us how to live sparely—in style and comfort. Holding to this point of view without omise, Klein has consistently enabled us to wear, sleep, and eat modern design.

in's lean, luxe, all-American fashions, their simple shapes cut from sumptuous fabrics, first put him on the style map in when he and his business manager, Barry Schwartz, opened a women's coat house. From that beginning a sportswear col- quickly flourished. The youngest winner of the prestigious Coty Award for creativity in American fashion, Klein >

took the prize in three consecutive years beginning in 1973.

Other designers may razzle-dazzle with decorative flourishes and runway theatrics, but Klein's fashion shows were and continue to be cool, serene presentations of cool, serene jackets, skirts, trousers, sweaters, blouses, dresses, and coats with little or no adornment; even buttons tend to be covered with smooth plackets. "He was the first modernist in fashion," says Joan Kaner, senior vice president and fashion director of Neiman Marcus. "Calvin Klein has never been into excess; he has always been about less-is-more. His taste never wavers."

trying to give people style. And that's what is so great about the world now: there's much more of an appreciation of style, and people demand it. They want things that are really good and well-designed." Years of exposure to Klein's seductive black-and-white advertisements in print and on television for his company's iconic fragrances, Obsession and Eternity, undoubtedly had something to do with the heightening of design awareness that has long since trickled down to the mass markets.

Although Klein can't give the public additional interior design lessons by having them drop by his penthouse in down-

Bedding is stretched across ma
set atop planks of whitewashed
that have the seasoned quality
wood; pillows are propped a
"headboard" consisting of two er
square beams, stacked and ra
punctuated with old nails ha
sideways deep into the grain. N
steel table-frame is topped with
fully uneven planks of silvery un
wood that hold elegant napkins
mats, table- and glassware. Direct
with such tableaus makes custom
to run home and toss out anyth
threatens to stifle serenity.

Building architecturally im

"What is so great about the world now is that there's much more of an appreciation of style, and people deman

By the early 1980s, Klein was a worldwide design celebrity. His signature blue jeans were worn by the young and fabulous at Studio 54, and modeled in television spots by teenager Brooke Shields, who memorably murmured, "Nothing comes between me and my Calvins." Later, the rapper Marky Mark (now better known as the actor Mark Wahlberg) modeled Klein's underwear along with the then-unknown Kate Moss, provocatively displaying the wide elastic labelled waistband above his blue jeans. These days, the world is on an intimate basis not only with "Calvins" made of denim or white cotton interlock knit, but with shoes, suits, satin slip dresses, sunglasses, handbags, fragrances, and, more recently, home furnishings.

Paring designs down to their essence has been Calvin Klein's goal since boyhood. "Growing up, the furnishings in our house were very French," he recalls. "They were the opposite of what I loved, and I just couldn't stand that. This was in the 1950s, and I remember at the time starting to see contemporary furniture and thinking, *this* is what I really like."

Klein is still as passionate about d
sign as he was then. "Design is
portant, especially today," Klein says. "For
instance, everyone in the hotel business is

town Manhattan, in a building designed by Richard Meier (Klein will be moving in next year), we are welcome to browse in his stores. Opened in 1995, Calvin Klein's New York flagship location is to many as important a New York design destination as the Museum of Modern Art Design Store, or Moss in SoHo. There are also two Calvin Klein fashion and home satellite shops—in Paris and Dallas. The New York and Paris shops were designed by John Pawson, the London-based architect whose 1996 book *Minimum* (Phaidon Press) describes "voluntary poverty and its enduring appeal." Pawson suggests that one could live happily without most of the "stuff" found in a "decorated" home.

Some people do not warm to minimalism's strict streamlining and industrial chill, but Calvin Klein stores present its softer side. Customers experience a simplicity that feels refreshing and clarifying. Pawson and his minimalist kin couldn't hope for a better champion than Calvin Klein, but although Klein and his architect share a purity of vision, Klein is no acolyte; he has adapted Pawson's aesthetic to please himself—just as he expects his customers to adapt his designs
individual lives.
ised to art.

structures that educate and exalt h
usually been the mission of art m
Calvin Klein admirers think he ha
their ranks with his John Pawson
But don't tell him that. He will on
that "creating settings that are int
and contemporary is what desig
supposed to do." He insists tha
store is about the product; it's no
minimalism. It's an envelope, so th
ple can flow through the space
the clothes, the accessories, the ho
lection—everything that we do."

On a recent visit to the Ne
store, *House Beautiful* sought b
news. "What about the funiture li
asked. "It's not available yet—
working on it!" said a sales associa
promptness of her reply suggest
this is a frequent query. And no w
the Calvin Klein store's ingeniou
ding and table displays are creatin
mand for no-fuss furnishings s
whitewashed-timber headboards,
topped tables, and long steel b
with white-slipcovered cushions.

So we asked the maestro himself
will Calvin Klein furniture be av
for sale? "We're working on it,"
said with a smile. In the meantim
Calvin Klein Home collection, la
in 1995, proves that what you w

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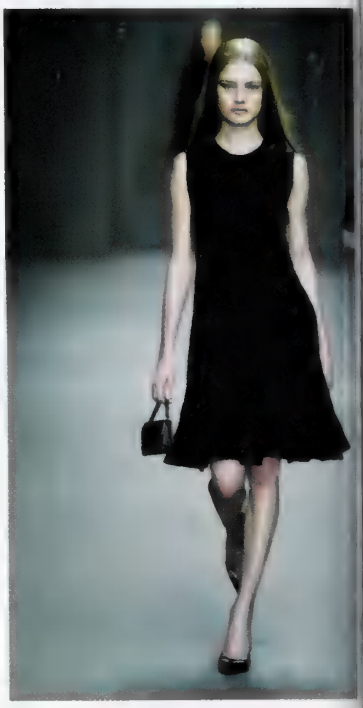
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Calvin Klein Underwear

Clockwise from above: The ad to introduce cK one, the company's first unisex fragrance. A wool flannel dress from Klein's Fall 2003 collection. Christy Turlington models women's underwear. Muted bed linens and deep-colored towels from Calvin Klein Home. Bruce Weber's famous 1982 picture of Olympic pole vaulter Tom Hintnaus hung in Times Square and launched the underwear line.









and what your dining table wears can speak the same visual language.

"We approached the home the way we approach ready-to-wear," Klein explains. "The layering system is how women and men wear clothes, so we just do it the same way for the bed. Mixing texture, pattern, and color is very modern and versatile. We do sheer fabrics on the body, and sheers for the bed; sweaters for people, and knitted blankets for the bed."

The collection has grown steadily to include not just the initial bedding and towels, but also ceramic bath accessories, table linens, tableware, candlesticks, votive holders, and picture frames. For stylish entertaining, there are martini shakers and glasses, champagne buckets and flutes, mother-of-pearl caviar spoons, and square tidbit plates. The Geometry crystal cake plate is beautiful enough to make a captivating centerpiece all on its own, even without the cake.

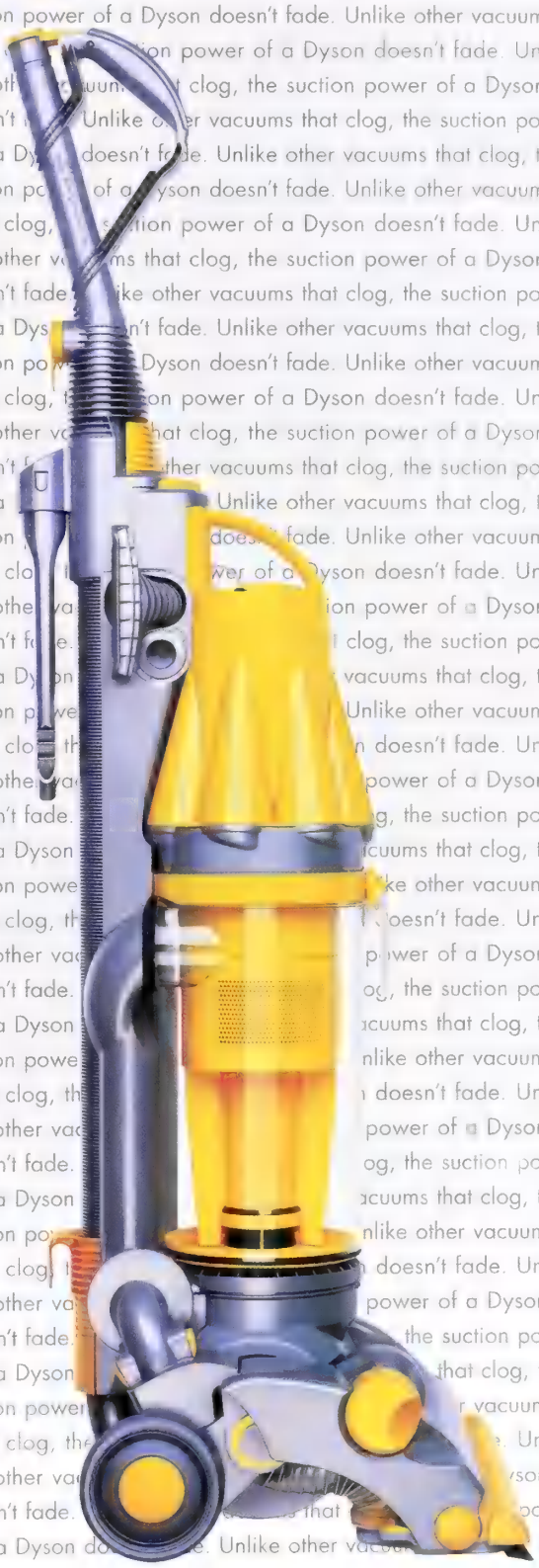
Those who still believe that a modern palette has to limit itself to black, white, and beige will be surprised at the vibrant tones that Klein chooses

the designer says. "Unique, often vegetable colors." The rich hues, including plums and browns, have nature-based names: Fig, Mushroom, Hyacinth. It is no surprise that Klein, a lifelong New Yorker, says he feels most at home "in the country or on the beach."

Last year saw the launch of Klein's newest home-furnishings venture, a collection of 36 rugs. To Klein, they are "contemporary artworks on display underfoot." Their jewel tones are inspired by the designer's admiration for abstract master Mark Rothko. "I've always been influenced by Rothko," Klein says. "His colors, to us, are killer."

That's not the royal treatment Klein always acknowledges his design team, which over the years has included such breakaway talents as [illegible] Rodriguez and Isaac Mizrahi. "Calvin is ver[illegible] ous," says advertising guru Fabie[illegible] who has worked with Klein for [illegible] ten years. "Being so creative and [illegible] astic himself, he's able to build a [illegible] talent that is really on the pulse."

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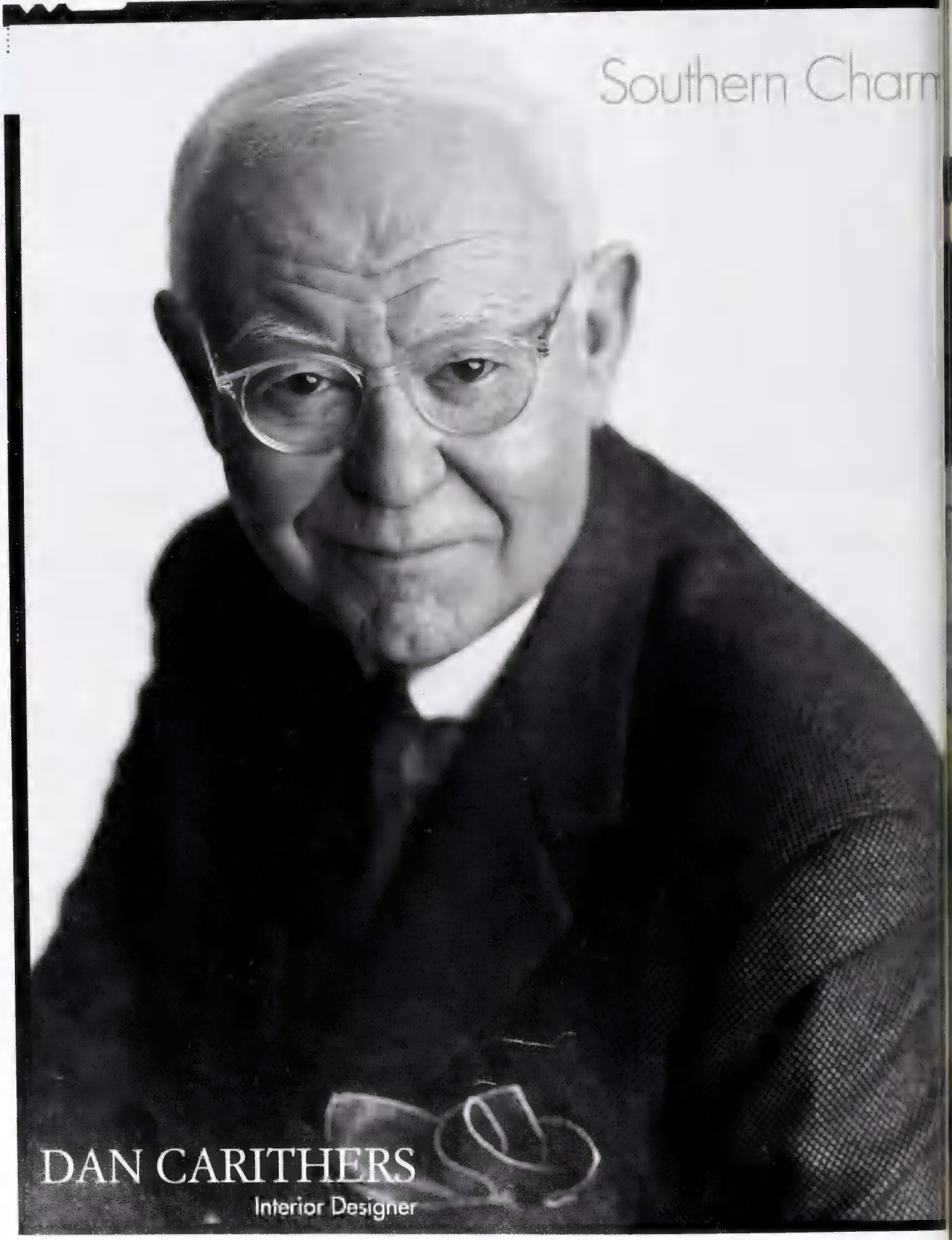
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Writer: Mark Mc

Southern Charm



DAN CARITHERS

Interior Designer

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Unlike Athens, howe[illegible] a vibrant cultural life centered around the university (and later produced the r

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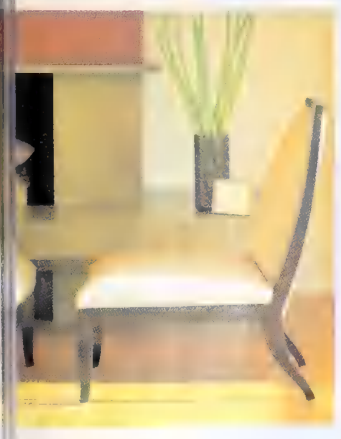
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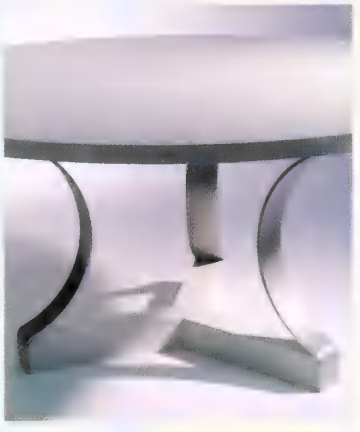






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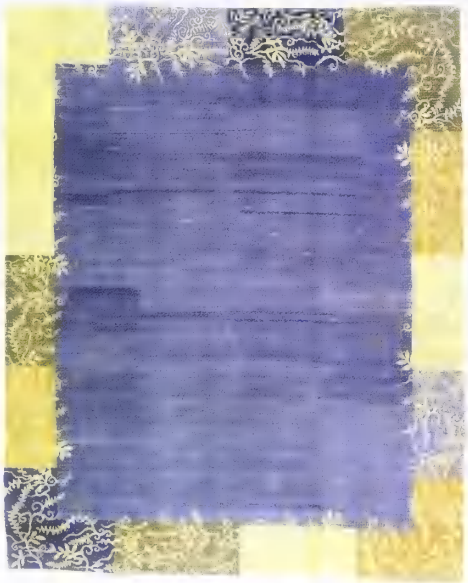
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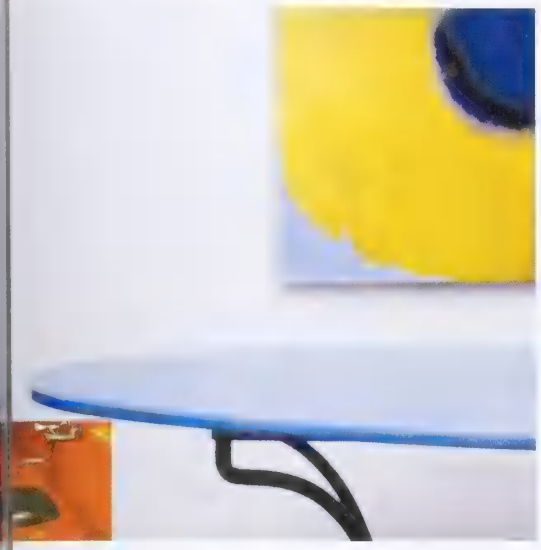
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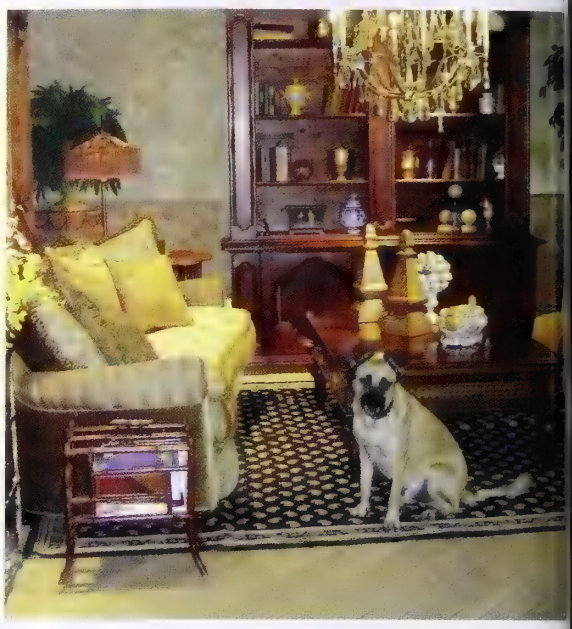
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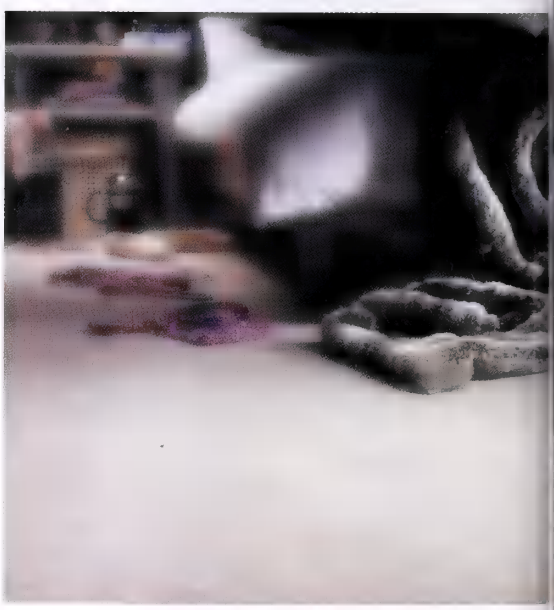


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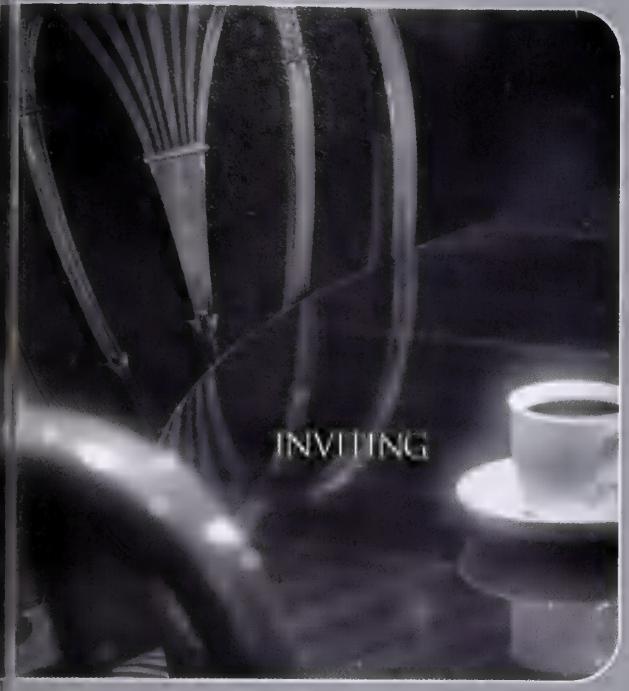
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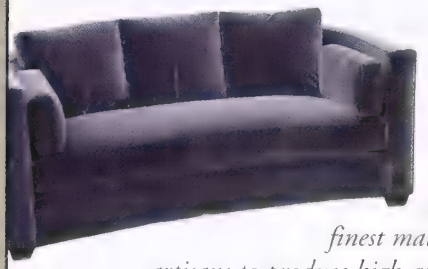
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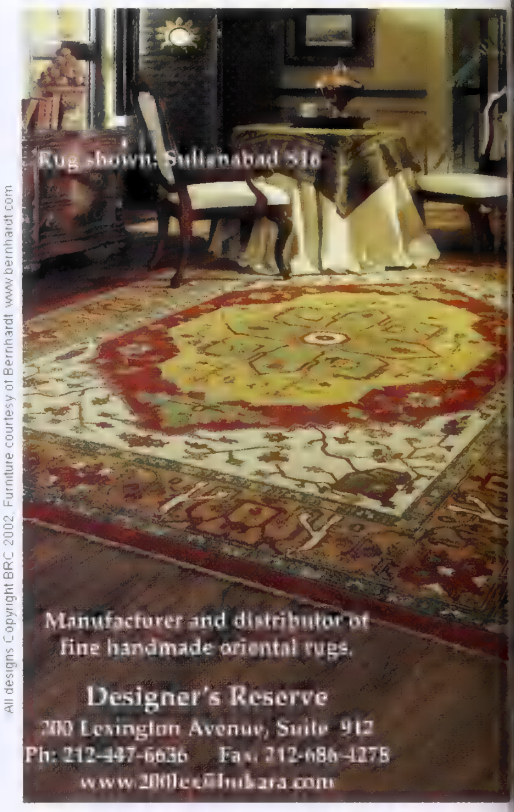
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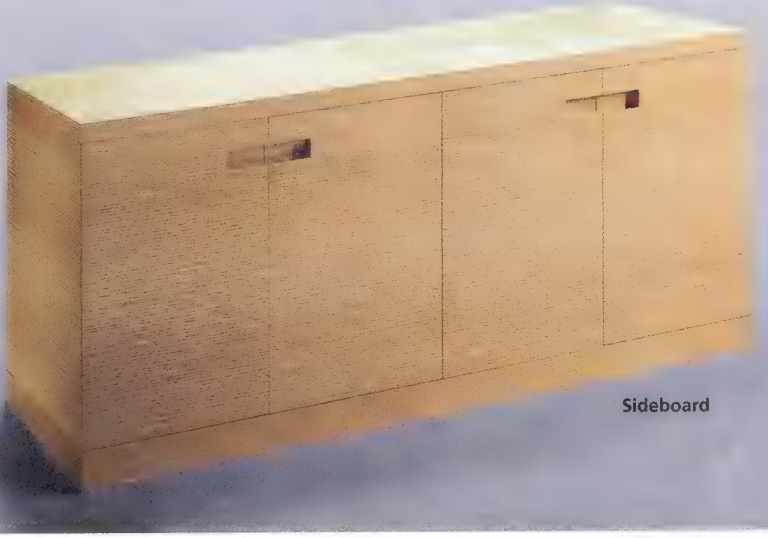
Console

Cocktail table

terra
by Luca Molli architect



Dining table



Sideboard

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Wood & Hogan, Inc.	
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Where do some of House Beautiful's Top 100 designers LOVE TO SHOP?

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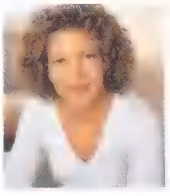
It's no wonder today's distinguished design leaders feel so at home at 200 Lex. On a given day, many of the most distinguished, sought-after names in the world of interior decoration can be spotted riding the elevators, checking out merchandise, and stopping for a quick refreshment at the lobby's Lexington Cafe.



What attracts these award-winning creative types to the building? "I love the NYDC for its vast range of furnishings, from contemporary to traditional," raves **Jamie Drake**. "The selection is so comprehensive: for the city or the country and everywhere in between, the NYDC has it."

He's not exaggerating. The astonishing breadth of NYDC resources offer something for every design direction, from traditional to transitional to cutting-edge contemporary. The building is such a dynamic, high-caliber venue that it consistently draws companies from all over the design map: prestigious household names Henredon and Century Furniture both recently leased space at 200 Lex for their beautiful new showrooms.

So, whether you're in the market for lacquer by Robert Kuo for McGuire, leather by Baker, Knapp & Tubbs, or enameled lava by Catherine Lagot... the cushiony plushness of a Grange armchair or the sleek, spare lines of a Hamilton sofa... custom fabrics by Kravet, Prelle, and Bergamo... a dreamy one-of-a-kind painted bed by The Farmhouse Collection for Profiles, a children's bunk bed by Bograd Kids, or a velvet-covered dog bed by David Salmon at Barton-Sharpe... the NYDC meets every one of your decorating needs with style.



"The building offers a wonderful range to choose from, from French antiques to Tibetan rugs to contemporary furnishings, all with a definite point of view," says **Sheila Bridges**. "And a big part of what makes 200 Lex an invaluable resource is the shops' flexibility with custom work. I buy a lot of Tibetan rugs through Odegard and furniture through Profiles, and both are happy to merge their expertise with your designs to create one-of-a-kind pieces."

All this means a blissfully easy shopping experience for busy designers and their discerning clientele. "I go to 200 Lex all the time," concludes Mario Buatta. "The NYDC is one-stop shopping. It's a wonderful marketplace for furniture and related items: lighting, accessories, and fabrics. It's just great."



NYDC
200 LEX

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bands R.E.M. and the B-52s), Jefferson had no claims to cultural distinction. It did, however, boast a few eccentrics who were instrumental in molding the worldview of a future decorator. As a child, Carithers was always watching, listening, and imitating these maverick spirits. "I watched them do just what they wanted to do," says Carithers, in a mellifluous southern accent. "They would say, 'If you want to paint it this color, then paint it.' 'If you want to eat this, that's fine.' They really taught me about the world beyond."

Today, Dan Carithers's world is the high-powered one of top-notch interior design. At 64, the designer is the quintessential southern gentleman from the Cary Grant, Gary Cooper school of style—as elegant and personable in his own life as his interiors are to those who hire him. Tall, white-haired, and distinguished in his glasses, Carithers is known primarily for his careful editing of rooms, in which discreet tones of brown and cream mix quietly with great collections of art and antiques. His early study of landscape design also influences his incorporation of soft pinks, yellows, and greens; hues drawn from the garden. "I am primarily driven by color," he says.

Carithers has also acquired a reputation as one of the most fabric-conscious designers in the country, always displaying great sensitivity to patina, color, and texture in masterly combinations that often surprise. His decorating style might be described as revved-up classical: it is refined and elegant, but always fresh, and unstuffy. Carithers may be traditional, but he is open-minded, with an often witty take on received ideas: for a magazine photo shoot that required him to slipcover several dining room chairs, the decorator dressed them in graceful draped fabric that exposed the shoulders of the chairs and suggested [illegible] couture neckline.

Carithers has had a steady influence on design in the south, and has worked on many of the stately homes in that part of the country. "Many of my favorite rooms through the years have been designed by Dan," says Lisa Newsom, editor-in-chief of *Veranda* magazine, headquartered in Atlanta. "He has elevated and influenced the taste level of so many people in the south and across the country. I've never seen anything he has done that I didn't like. He has such a keen sense of style, color, and suitability."

Carithers may have long ago given up garden design as a profession because he "didn't want to plant bushes all the time," but his love for the outdoors is evident throughout his work. He is fond of using toile wallpapers and fabrics to echo the surrounding landscape, and he likes to open up a house to the garden. On the ground floor of his own house in Atlanta's Buckhead neighborhood, "every door is a French door and every door leads to a terrace. I'm planting right now," he said during an interview this spring. "This is my favorite time of the year."

Carithers has been married for 10 years to Nancy. Between them, they have three grown children and two playful grandkids. Dan also had a daughter, Elli, who died at 16 in an accident. A portrait of her hangs in the dining room, and she is never far from his mind. Yet this is a decorator who lives decidedly in the present. Having just returned from a photo shoot for *House Beautiful* at a clients' home in Sun Valley, Idaho, Carithers is in Atlanta just long enough to tend to his boxwoods before a trip to New York City, and then back down south, to a project in Baton Rouge. He is a decorator in demand, so it is a rare day that he isn't doing *something*. "I keep saying that I was born and then I started decorating," he [illegible] "Nancy says I get depressed wh[illegible]ve down time. My work is my [illegible]



When Carithers is not working, his wife use their rare spare time to tain guests at home. "I love the process," he says, "Going to the buying the tomatoes, everything." two story, white-washed brick an board house nestled beneath to trees and surrounded by those box is filled with the couple's own coll of creamware and other cerami antiques, gathered from trips acr rope. "I like to use collections in r orating," he says. "I want to walk see something familiar and pretty."

Carithers has been honing his a designer for four decades now, ing a post-college stint in the A promised God two things after I military," he says. "I won't sleep ground again, and I'll not eat ar out of a can." When he moved to in 1962, the city was nothing li bustling cosmopolitan hub that it Unlike many other southern citie ever, it did contain neighborhoo

"I like to use collections in my decorating. I want to walk in and see something familiar and pre









Clockwise from top left: A Palm Beach dining room holds two tables for flexible entertaining; massive Chinese urns are unusual, and decorative, bases. A recent Baker showroom designed by Carithers. An 18th-century daybed and an elegant Provençal chandelier in an Atlanta dining room are decorative touches characteristic of Carithers. Hand-striped walls and a 19th-century Baltimore bench in the foyer of a former Governor's mansion in Baton Rouge. A favorite Brunschwig & Fils document toile is used throughout a Sun Valley, Idaho bedroom.

tural pedigrees. Carithers counts lucky to have been exposed to the f Atlanta classicist Philip Shutze, Buckhead mansions made a great ion on the young man.

thers joined Atlanta's venerable Department Store, and made his ays into design as he rose through ks to become the company's direc- shion merchandising. "Whenever ened a new store, I would get d in what the higher end depart- ooked like," he says. "They did nome shows. At the downtown e had something like 20 model rooms, redone twice a year. That later became around 60 rooms, twice a year."

"Every year the rooms saluted a country like Italy or France," says Newsom. "Back then, there were a lot of people who didn't ordinarily travel to Europe with any frequency. This was a great opportunity for them to see European-style design."

In 1982 Carithers left Rich's (although not before decorating the board chairman's house) to form his own company. For several years afterwards, he continued to consult for the department store, and he has also been a design consultant to the Baker Furniture Company. Carithers not only helped Baker select and develop fabric and upholstery, but also became a spokesman for the company at the biannual High Point, North Carolina, furniture market, presenting the company's latest additions to its Stately Homes furniture collection to the press.

It is, however, Carithers' interior design work that has landed him in virtually every major decorating magazine in America, and given him a place in the



Atlanta Decorative Arts Center's Hall of Fame. He has worked on many great houses for many distinguished clients, but he remains modestly focused on the work. "I'm very project oriented," he says. "There is absolutely nothing nicer than doing something that you feel pleases someone else." ■



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Writer: Jane Margolies

Good Design Means Business



The Target team, clockwise from below right: Robert J. Ulrich, Chairman and CEO with vice presidents Gina Sprenger, Merchandising; Michael Alexin, Design and Product Development; Minda Gralnek, Creative Director, and Laysha Ward, Community Relations.

PHOTOGRAPHED BY TERRA BENNETT FOR TERRA PRODUCTIONS, MINNEAPOLIS

TARGET
Creative Retailer

up the escalator at the Target store on New York's Queens Boulevard this spring, shoppers did a double-take as a k-red Vespa came into view. That sexy Italian motor scooter at the top of the moving stairs was a prize in a contest ucing Bialetti cookware. Sweepstakes to launch products are nothing new, of course. But what's a Vespa—design icon, g of the fashion cognoscenti, a vehicle so classic it's displayed in museums—doing in a discount store?

s is no ordinary discount store.

lcome to Target, second in revenue only to Wal-Mart among the nation's discount retailers, but standing head-and-lers above its competitors in style and sophistication. Steer a red-plastic shopping cart down the wide white aisles of >

any Target store and you'll see wonderful design mixed in with the jumbo-size laundry detergent, school supplies, and pet food that are the staples of any discount outlet. There are knife sets by architect Michael Graves in housewares, swimsuits by Mossimo Giannulli in the boy's department. Todd Oldham's second line of dorm decor—retro-style lamps, rugs, and storage units—will arrive in stores in July, followed by a brand-new collection of women's sportswear and accessories by Isaac Mizrahi in August. No wonder this Midwest-born retailer has earned the nickname Tar-*jay,* a tongue-in-cheek faux-French pronounciation that acknowledges its hip wares—and has attracted an energetic following among educated, affluent women.

One such customer is Natalie Brooks, a human resources consultant in Newtown, Pennsylvania. "I never walk into Kmart or Wal-Mart," says Brooks, who considers Nordstrom's more her speed. But she calls herself "a devoted fan" of Target and has bought everything from sweaters for her preteen to a PalmPilot for herself at the Oxford Valley store. "I like that they have trendy things," she says, "and nothing costs a lot."

Brooks's assessment is right in line with the company's "expect more, pay less" philosophy, which has been evolving ever since 1962 when the first Target store opened in Roseville, Minnesota.

Target was launched as the discount arm of the Dayton Company, a venerable Minneapolis-based corporation. Today there are 1,167 Target stores in 47 states, with new ones opening at a rate of 80 to 100 a year. In 2000 the parent company, which also owns the Mervyn's and Marshall Field's department stores, renamed itself Target Corporation after its most profitable, fastest-growing division.

Behind it all is Robert J. Ulrich, chairman and C.E.O. of the Target Corporation, who joined Dayton in 1967 as a merchandising trainee and worked himself up through the ranks. From his office in Target Plaza, the two new towers in downtown Minneapolis that are the corporation's headquarters, Ulrich articulates the discounter's guiding principle: "Good design is for everyone." He traces this belief, in part, to Target's department store roots. From the beginning the chain was tuned in to the latest trends and product developments. But over the years a passion for design became a defining feature of Target's own unique culture, according to Ulrich. "From our marketing campaigns, to our stores, to our corporate buildings, good design is what differentiates Target."

That message crystallized in the late 1990s. Despite its impressive steady growth, Target had remained largely unknown in the country's style epicenter, New York. Then, in connection with the first store openings in the metro area, snappy advertisements that made playful use of the chain's graphic red-and-white bull's-eye logo began grabbing attention. One ad asked: "What to wear with your $200 Adrienne Vittadini sweater?" Answer: Target stirrup pants, $9.99. "It spoke to both sides of the spectrum—those who buy designer clothes as well as the people who think it's stupid to spend that much for anything," explains Minda Gralnek, vice president and creative director. (In recognition of the company's clever advertising campaigns, the Cooper-Hewitt, National Design Museum has included Target print and television spots in its "National Design Triennial: Inside Design Now," on view through January 2004.)

Michael Graves's first Target collection, which debuted in 1999, helped to define the company's cheap-chic image. The architect had got to know the executives at Target while designing the scaffolding that clothed the Washington Monument during its three-year restoration (the company was the project's primary sponsor), and that sparked the initial collaboration. One of Graves's early products for the discounter was a stainless-steel teakettle with a bird-shaped blue handle and a red accent—a coach whistle on its spout. It had the wit of Graves's famous whistling teakettle for the high-end housewares firm Alessi, but at a fraction of the price. It was an instant hit.

Four years and more than 60

"We attend European textiles shows, shop the stores, snap a lot of pictures of people on the st

ucts later, the Target-Graves part is still going strong. "I have the c nity to share my designs with m ple than I would without this r ship," explains the architect, wh recent Target collection is a s pavilions that can function as fr ing units or additions to existing Available through the company's target.com, and made to custom fications by Lindal Cedar Home mini structures come in three s glass-walled octagon, a windowed and an open-air model—each w eral color and siding options.

Target's relationship with Gr the way to alliances with othe naries, including fashion design thia Rowley (in collaboration wi Rosenzweig) and celebrity make Sonia Kashuk. For a limited t year, stores carried 50 fun item a tape dispenser to a curling i French designer Philippe Starck.

Target's hip offerings don't or with big names attached, howev the company's own lines—whi up about 40 percent of all pro stores, according to Michael Ale president of design and product ment—are fresh and current.

The company regularly const trend forecasters and does e scouting of its own in the Ur



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States and Europe, according to Alexin, who worked at Eddie Bauer, Nike, and Levi Strauss before joining Target last year. "We attend European textiles shows, shop the stores, see what the foreign labels are putting out," Alexin explains just before jetting off to London, Barcelona, and Paris. "We watch what people are wearing, snap a lot of pictures of people on the street."

The goal is to give customers (or "guests," in Target-speak) lots of choices. "We'll always have basic items people expect to find—and on basics we will be priced head-on with our competitors," says Gina Sprenger, senior vice president of merchandising, citing Costco in addition to Wal-Mart and Kmart. "But we also want the unexpected, the wow." A simple stainless-steel carrot parer or a whimsical royal blue version with pert rabbit ears—take your pick.



The company's wide-ranging merchandising strategy seems to be working. Last year Target stores contributed $37 billion of the Target Corporation's $44 billion in revenues.

And the company is giving some of that back. Fifty-seven years ago the Dayton Company started donating 5 percent of its profits to charity. It still does. These days that comes to about $2 million a week, or more than $100 million a year. And Target's commitment to design is evident in some of the programs it singles out—a scholarship that enables students of diverse cultures to attend the Rhode Island School of Design; a study camp at the Design Institute of the University of Minnesota. Target also worked on the renovation of the King Center in Atlanta and built a home-away-from-home for families with children undergoing treatment at St. Jude Children's Research Hospital in Memphis, Tennessee. In front of the hospital's new Target House: a copper fountain designed by Michael Graves. Says Laysha Ward, Target's vice president for community relations: "We are making sure a design are accessible to the public same way that we want quality de be affordable to our guests."











Above, clockwise from top: A model of an outdoor pavilion designed by Michael Graves; there are three styles, this one the Octagon. Checkout stations at a Target store. At the Target House of St. Jude Children's Research Hospital in Memphis, one of the company's philanthropic endeavors, stands a copper elephant fountain by Michael Graves. Memorex Spheres TV Videoball. Target's design stars, from left, Todd Oldham, Michael Graves, Mossimo Giannulli, Ming Tsai, Sonia Kashuk. Left: The Peg Accent Lamp is part of Todd Oldham's Dorm Room 2002 line.

That passion for design keeps executives fanning out from Minn in search of the next trend to tap o to team up with. Who's on the h Alexin will only say that Target "t a lot of people." And if he could someone from the past to design company, who might that be? Vis architect Frank Lloyd Wright jur his mind. "He was a designer ahea time," explains Alexin, who grew u Wright's daring masterpiece Falling in Mill Run, Pennsylvania. "He was one who had mass appeal."

In a store that sells toasters by M Graves, magazine racks by Ph Starck—and offers an iconic Ves contest prize—designs by Frank Wright would be right at home. ●





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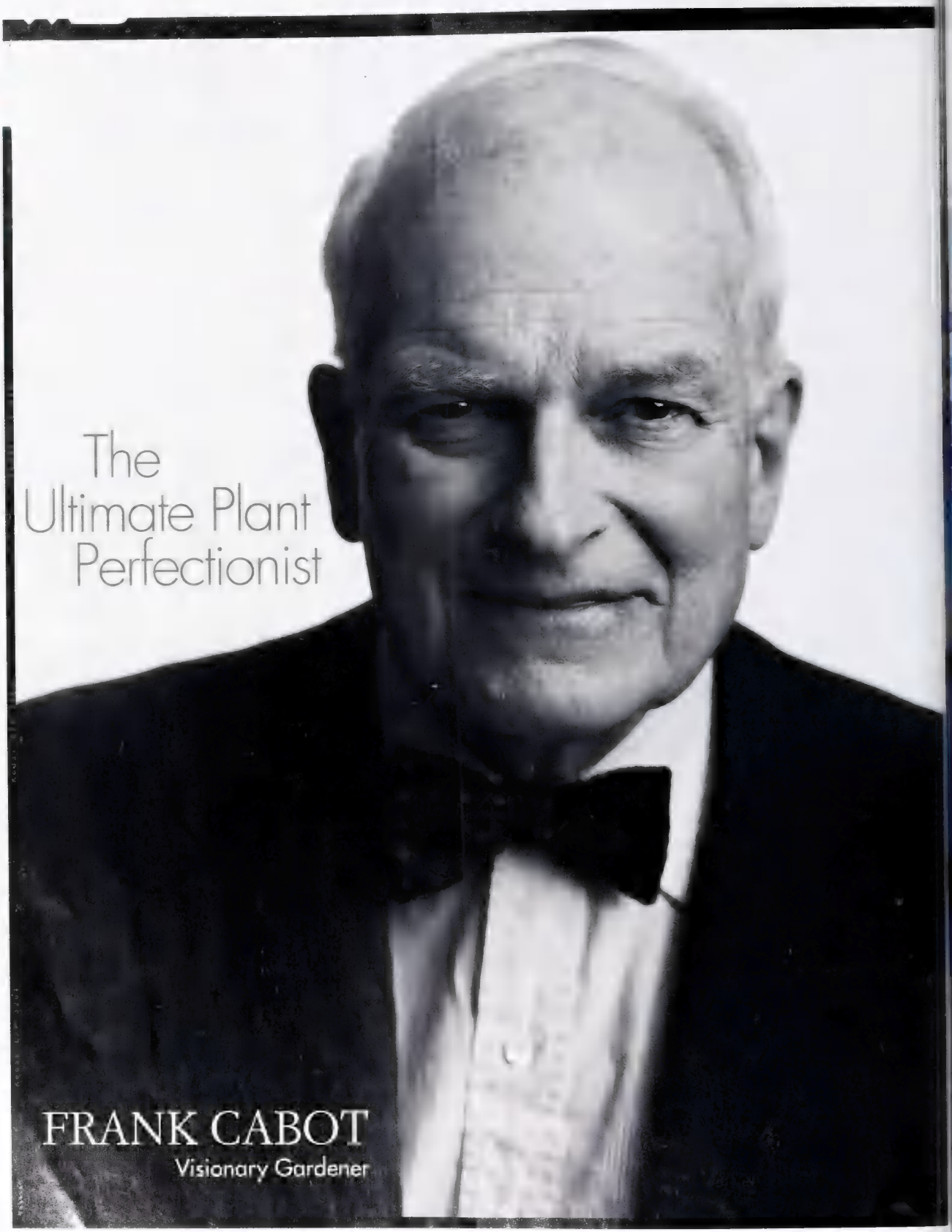
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Writer: Thomas C. Co



The Ultimate Plant Perfectionist

FRANK CABOT

Visionary Gardener

Frank Cabot fell into gardening, quite literally, and he has been immersed in the world of plants and gardens ever since. W caused the three-year-old to end up at the bottom of a large, circular stone watering trough is unclear, but more than 75 y later two points remain vivid in his memory: that he was in trouble for drenching his fancy new pink suit, and that the tro which had been converted to ornamental purposes, offered more than a mere surface for sailing toy boats.

Cabot recounts his dawning recognition of the magical world into which he had tumbled: "I was fascinated by the tro Some 16 feet in diameter, it was surrounded by a stout capped limestone wall and in its center was a roughly circular rock

Digital marries da Vinci.



ogy and art become one in the new GE Profile Harmony™ pair. The washer "talks" to the dryer for perfect clothes olds up to 24 towels or 50 T-shirts and automatically treats ent stains at the touch of a button.

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with an irregular surface from which water bubbled. I noticed that over the years the rock had become covered with moss and that tiny trees, mostly seedling conifers, were sprouting on it, resulting in a beautiful, natural, and, in retrospect, almost Japanese scene."

Cabot did not immediately take up trowel and spade following this baptism, but the interest in growing things that was triggered that day has, over the course of seven decades, evolved into a wide-ranging passion for plants, for architecture, for nature, and, yes, for water. The result of these interests, nurtured and driven by a deep desire for perfection, has been the creation of two world-renowned gardens—one in Cold Spring, New York, the other in La Malbaie, Canada—as well as an organization that is raising the visibility and quality of gardens all across America.

A native of the Upper East Side of Manhattan, Cabot is slightly over six feet, with a lanky build and angular good looks. Depending on when you encounter him, he is as likely to be wearing dungarees with kneepads strapped on and pruning shears holstered in the back pocket as he is a blazer and bow tie.

special soil mixtures, perfect drainage, and in many cases, protection from summer rains. When I asked him once why he thought alpines had so captivated him, he replied that he didn't know. I suspect it has to do with his intense passion for perfection, which is brought to life in the jewellike design of alpines. As one friend commented, "Perfection is a very powerful idea for him, and everything he does is in the interest of having acquired or created something that is perfect."

Cabot assembled a large collection of alpines from around the world—lewisias and ramondas, tiny columbines, primroses, and pinks, hundreds of androsace—planting them in scree beds at Stonecrop, his home in Cold Spring. Eventually their number would grow to 500 species, give or take a few. But he did not stop at alpines. In a rapid accretion, different types of gardens grew out from the house and from one garden to another—a grass garden, a "room" of billowing flower borders, woodland plantings, and water features. In time the garden would encompass ten acres, and people now come from around the world to see it and its rarities.

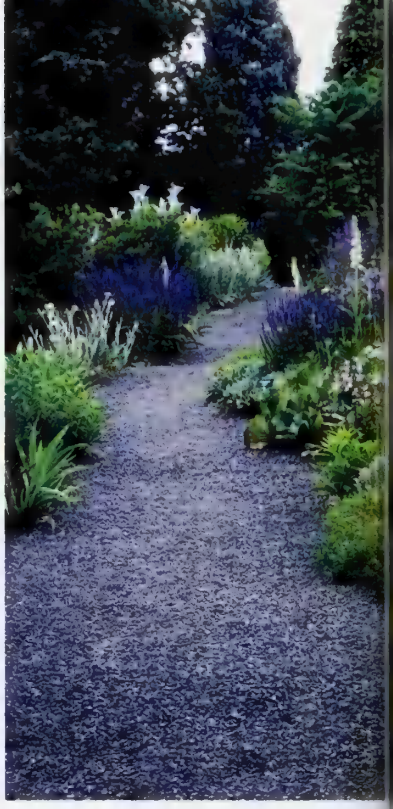
As Stonecrop evolved and Cabot's skills grew, his interests shifted from those of a strict plantaholic to include a greater interest in the larger concepts of design, in how to manipulate spaces with textures, shapes, and colors in order to create exciting gardens. "I think gardens should evoke an emotional response in addition to one of horticultural interest. I think that one should be moved, one should be surprised, one should be led on." He wants a garden to acknowledge and respect the larger landscape. A good gardener, he says is "someone who relates the cultivated landscape to the surrounding natural landscape."

"I think gardens should evoke an emotional response in addition to one of horticultural interest"

Before he entered the world of full-time gardening he had time to graduate from Harvard, work in the world of finance, get married, and raise a family. But one day in 1951, his wife, Anne, introduced him to the alpine *Armeria juniperifolia* 'Bevan's Variety.' "I was consumed with admiration," he wrote in his book, *The Greater Perfection* (Hortus Press), "...for me there was no going back."

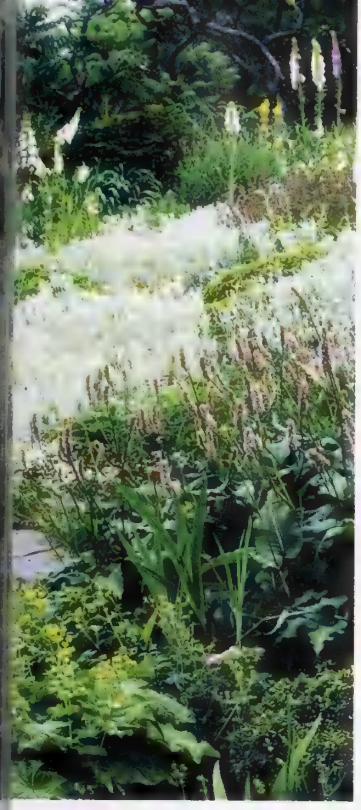
He promptly joined the American Rock Garden Society and began a lifelong attachment to alpine plants, those small buns and tuffets of leaf and flower that have evolved to survive the harsh realities of mountaintops and whose cultural needs are strict in the extreme, requiring

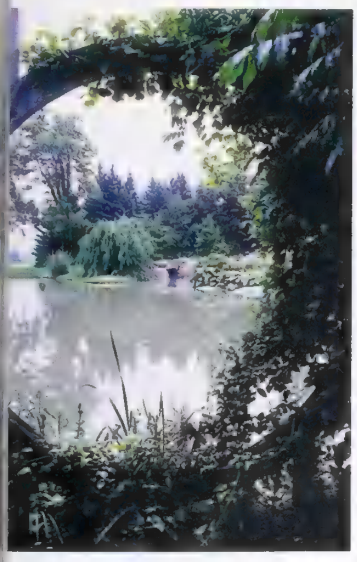
It is certainly no surprise that gardening would capture Cabot's interest at



some point. He was born into a fam gardeners, with two uncles who enthusiastic landscapers, one a pr sional, and a mother and a grandm who were both keen gardeners. Gr up, Cabot went to their summer hor Le Malbaie on the edge of th Lawrence River, 90 miles northea Quebec, where his family had been ing the landscape since the end c 19th century. These gardens sank roots into him. As he writes, "there stronger sense of place than wher spends one's summers as a child."

That place, named Le Quatre Ver its windy vantage point, is a hilltop s rolling landscape at the edge of the h forest, with views of the fourteen-wide St. Lawrence and the Laure mountains. Through the years, Cab returned there during the summ which in more recent years have stre to include spring and fall—to build c the most exciting and expansive ga of the modern era. He happily confes borrowing ideas from great ga around the world—a rondel he s "ripped off" from Sissinghurst, the B garden of Vita Sackville-West; a 100 long rope bridge spanning a wooc gorge is a knock-off of ones encoun in Nepal by plant hunters. There French *pigeonnier,* a Japanese *Azu*









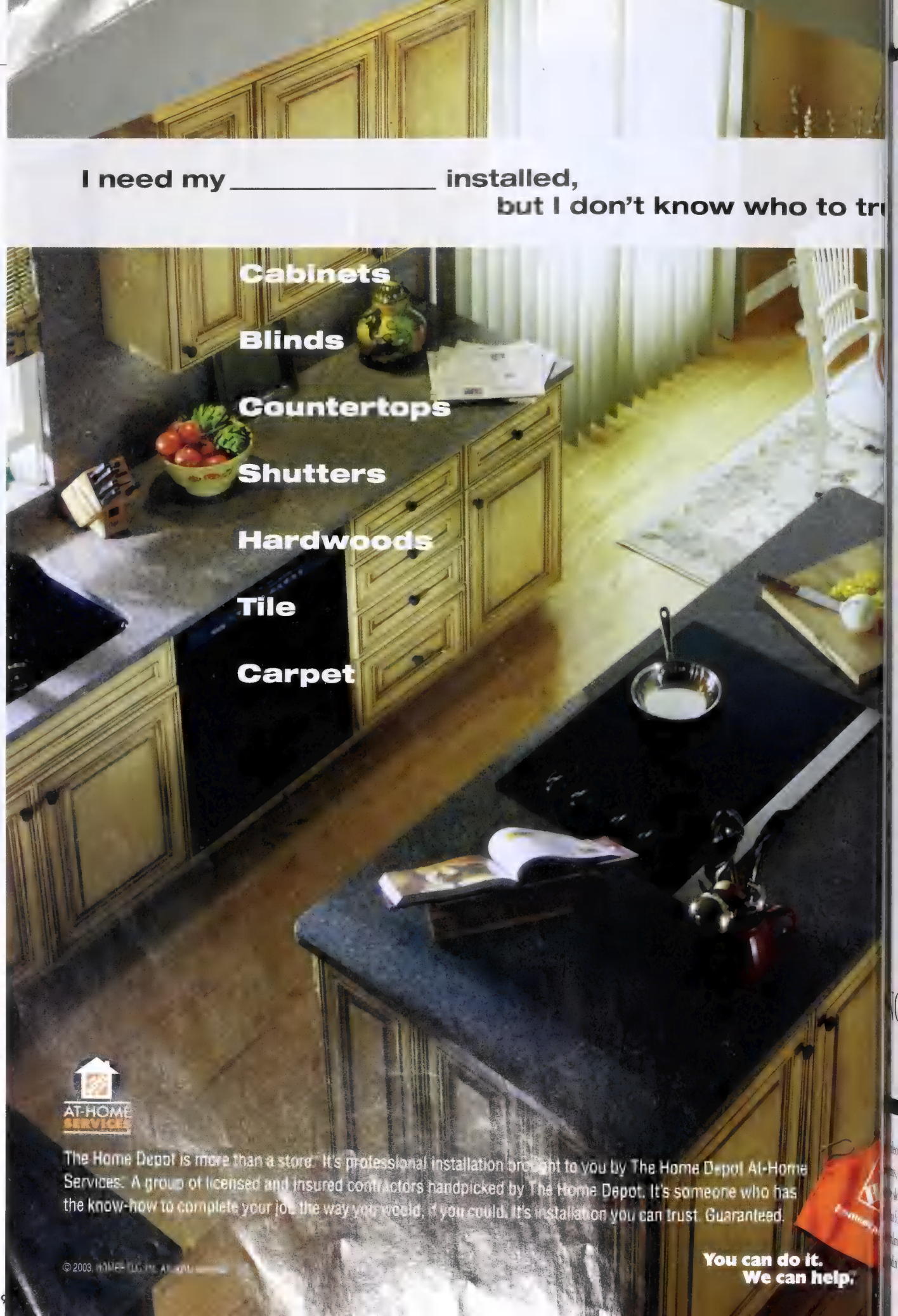


Clockwise from above, far left: The Wild Garden at Wave Hill in the Bronx, New York, which Frank Cabot helped rescue from dereliction and supported for over two decades. The *pigeonnier* at Les Quatre Vents in Quebec is symmetrically framed. Clipped arborvitae form another symmetrical vista at Quatre Vents. Primula x 'Reynald' in a swath of hardy ferns. The Wisteria Pavilion borders a pond at Stonecrop Gardens in upstate New York.

lation pavilion), a rotunda drawn
omas Jefferson's work at the Uni-
Virginia, a classic allée of flank-
sh perennial borders, a potager,
airie. The gardens at Le Quatre
lect a lifetime of serious—and
—travel and study. But the result
rent and entirely original piece,
ly Cabot. The exacting ar-
it is Cabot's doing, its execution a
his determination that "if a gar-
reflect the spirit of the creator it
s to be the result of a personal
an a professional effort."
his love for private gardens that
y led him, at the urging of his
reate an organization devoted to the preservation of exceptional American gardens. In 1988, while visiting the stunning cactus and succulent garden of Ruth Bancroft in Walnut Creek, California, Anne commented that there ought to be a way to protect such treasures after their owners were gone. Cabot went home, wrote a brief mission statement, and called Antonia Adezio to ask her to join him in bringing the idea to fruition. Adezio, who had worked with Cabot at Wave Hill, now a renowned public garden where she had been director of development, agreed, and the two began to build the organization they called the Garden Conservancy. Adezio, now the conservancy's president, recalls that Cabot had yellow notepads for every state and went through his address books and Rolodexes, assembling lists of people who might join the effort. "Frank basically started a giant chain letter," says Adezio.

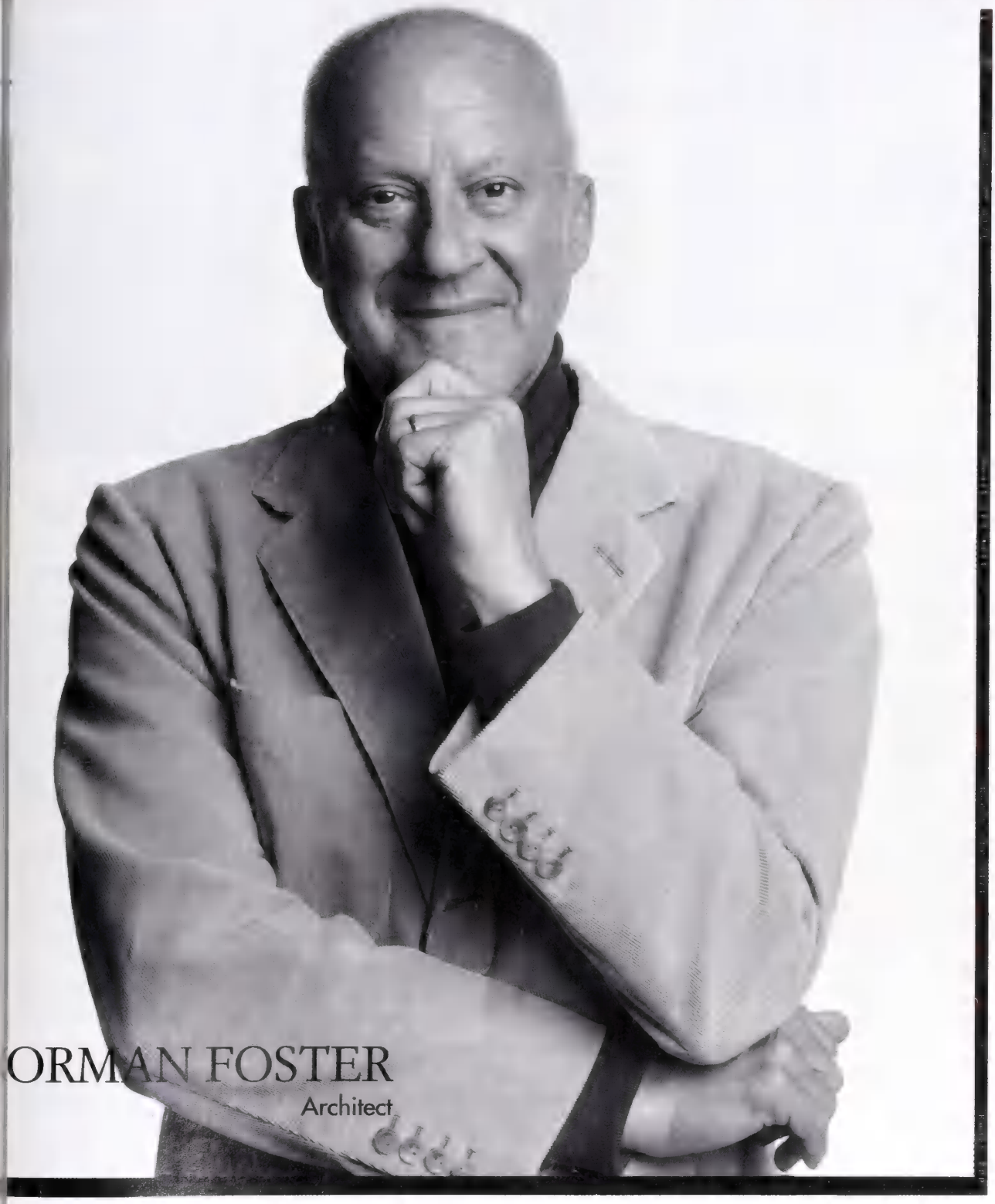
Cabot and his associates conceived an unusual structure for the Conservancy. Instead of simply taking over gardens, they would provide a structure to assist groups in preserving gardens such as Bancroft's, which became the first under the organization's aegis. The basic policy, in Adezio's words, is "helping to build institutions through volunteerism in the communities. In many cases our stamp of approval has broken logjams where there wasn't sufficient impetus to get the job done. Frank always had it in mind that we would be catalysts for local action. The primary goal is to be helpers, not keepers. We try to preserve the cachet of the creator—the institutional thing is just ghastly. It may not be possible in the long run to keep it, but that spirit, that spark of genius, is what we're after. If it gets to be banal or uninteresting, we're either out of there, or we kick up a terrific fuss."

Under Cabot's guidance, the Garden Conservancy has provided assistance to more than two dozen gardens around the country, including full stewardship for 11. Roughly 6,000 members support the Conservancy's activities, including its prominent Open Days program, which invites the public into hundreds of private gardens. *(Continued on page 110)*


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Writer: Thomas C. Cooper

Man of Steel



ORMAN FOSTER
Architect

eon would have envied Norman Foster for the sheer scope of his practice. The architect has designed museums, subway s, telecommunications towers, bridges, stadiums, railway stations, concert halls, and some of the tallest and most inno- skyscrapers in the world.

for two weeks every winter he turns off his cell phone, heads for the Swiss Alps, and straps on his cross-country skis for mination of a year of training. "Whether jogging in a London park, the African bush, or the streets of Shanghai—the in Valley Marathon—is my mind," he says. "After long hours in jets with time changes that turn nights into days, I >

push myself to jog to make sure that once a year, in the freezing cold of a March Sunday morning, I will join 13,000 other souls to race through 42 kilometers of pristine forests and frozen lakes." He exercises the same discipline at the drafting table, working on projects whose size and complexity push the limits of the imaginable. His 1989 Millennium Tower for Tokyo, Japan, envisioned the skyscraper as a self-sustaining vertical city, accommodating 60,000 people. The new airport he designed for Hong Kong is the largest construction project in the world and one of the few manmade structures visible from outer space.

With the impeccable bearing of an English colonel, Foster is the embodiment of British pluck and ambition. Indeed the sun never sets on his global architectural empire, with outposts from London to Kuala Lumpur. His firm comprises 600 people, and his spacious office on the south bank of the Thames is open 24 hours a day, seven days a week. But this indefatigable citizen of the world has had, since his student days, a special relationship with the United States, and

"I have an insatiable curiosity about how things work, and that means never taking anything for granted"

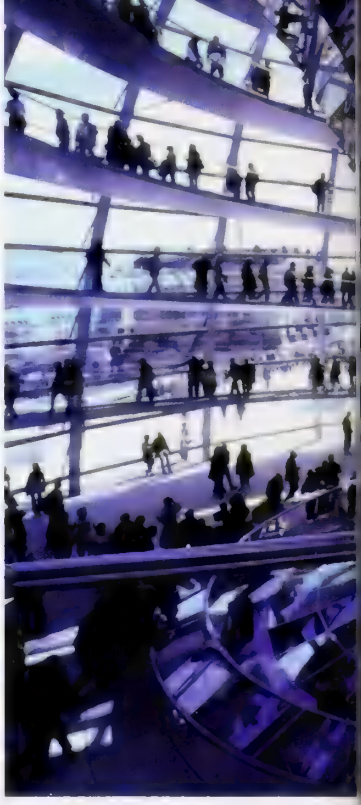
lately a growing roster of American commissions, including the expansion of Boston's Museum of Fine Arts, the reconfiguration of Avery Fisher Hall at Lincoln Center, and the skyscraper addition to the Hearst Corporation's headquarters in New York.

In Britain, the English are often captives of their accents, but Foster managed to escape the country's class strictures early on by virtue of his talent. As a boy growing up in a poor neighborhood in Manchester, Foster invented cities from Meccano construction kits: "I did a fair degree of improvisation," he recalls, "using the parts in ways that were never intended." After putting himself through his hometown university with jobs like driving an ice cream truck, he won a graduate fellowship to Yale's architecture school in 1961. There he stepped into an experimental building culture, and discovered America—which hypnotized him with its Airstream trailers and, later, the *Apollo 17* module and NASA Skylab. "America was a very liberating experience," he says. "In a way, I felt more at home there than I did at home. Instead of being the odd one out, I suddenly fitted in."

During school breaks, Foster (along with fellow student and compatriot Richard Rogers) steered a VW west to see Frank Lloyd Wright's Prairie houses and then on to California, where he absorbed the can-do attitude of architects like Charles Eames and Pierre Koenig, who were assembling Case Study Houses from off-the-shelf steel parts, producing high style at low cost. While European modernists like Mies van der Rohe erected geometrically perfect buildings with godly details, America offered a more democratic, less formal way of building that challenged received notions of how a building might look and perform. Inspired by this brave new architectural vision, Foster embraced the quintessentially American faith in the promise of technology.

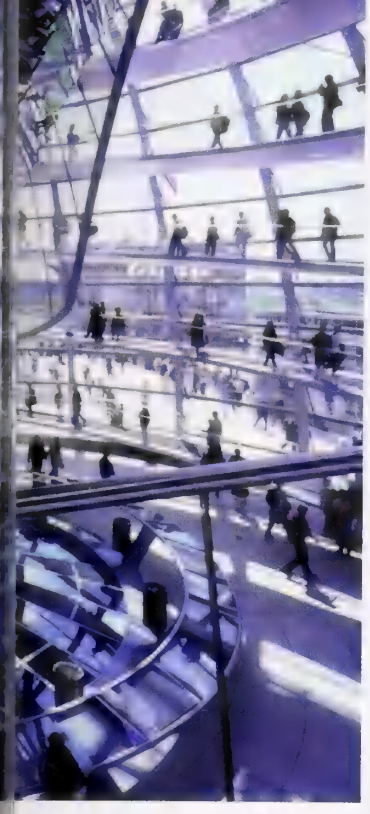
When the enthusiastic Yale graduate returned to London in 1963, he imported a fresh, eminently practical point of view and promptly started constructing on a much larger scale than his California mentors. Thinking industrially allowed Foster to think big, and he quickly bypassed the kitchen renovations and single-family houses that form the platform of practice for most young architects. Along with Rogers, briefly a partner, Foster pioneered an approach to building that became popularly known as High Tech—efficient, high-octane architecture you could almost drive.

In the late 1960s, Foster built a series of reputation-making office structures—handsome, close-fitted versions of the industrial shed that hallowed a social

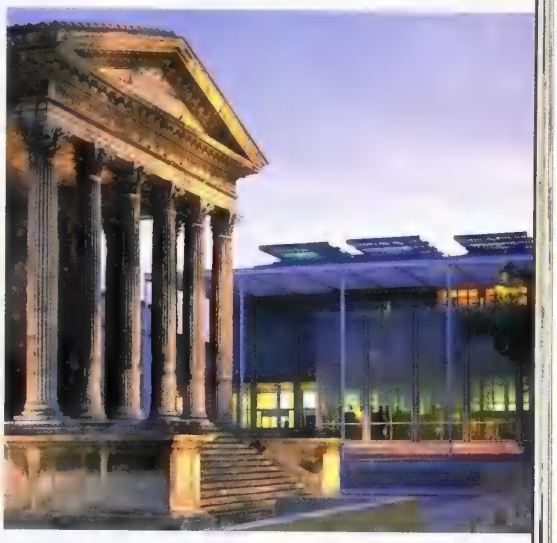


vision. Foster championed the p
that the workplace should be
egalitarian, and even entertainin
architects around the world we
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gant structures, trimmed like yac
sleek stainless-steel fittings and b
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"If the product we wanted was n
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turers to produce it," he says.

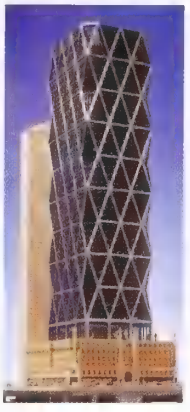
In 1975 Foster's three-stor
Faber & Dumas headquarters in
undulated across its site behind a
glass wall daringly hung on stainl
clips from a roof blanketed with
earthen pasture up top, used as
provided thermal mass that add
vidend of insulation, like an o
Office workers inside enjoyed
nous open space, plus a cafe an
ming pool that catalyzed an e
corps. Foster cultivated the inne
a building, creating mixed-use
streets that bred interaction. "Arc
is about people," he asserts. "Ma
spend more time at our place
than we do at home, so the natu
workplace directly affects the q
our lives." The building looked
logically suave, yet it was pro











Clockwise, from top left: Technology becomes almost balletic in the Reichstag dome, where the mirrored cone works like a lighthouse in reverse, reflecting daylight into the chamber below. A soaring atrium replaced the usual elevator core at the revolutionary Hong Kong and Shanghai Bank. The Roman portico is reinterpreted for a médiathèque in Nîmes, France. Instead of rationalizing the Bilbao subway system into four-square walls and floors, Norman Foster expressed the curved form of the tunnel. A crystalline tower will float above the landmark Hearst building.

heart. "In the developed world,
s consume half the energy we
" he explains. "As architects—as
—we cannot afford to sit on our
e have a responsibility to act."
dozen years, starting in 1971,
llaborated with R. Buckminster
amous for proposing cavernous
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in structural elements hardly
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structural minimalism and an
of means. Foster followed the
tic American master's advice to
lobal, act local," detailing his
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success often freezes architects
ature style, but after the English
ions, Foster went international
iverse series of structures that
d no less than the office tower,
t intransigent of building types.
gn that put him on every compe-
t in the early eighties was the
s Hong Kong and Shanghai
architectural high-wire act with
s hung from eight structural
and suspended [illegible] over a
fed public pl[illegible] plaza's
became the [illegible] of a vast indoor atrium at the center of the banking floors. Instead of a conventional high-rise with floors wrapped around an elevator core, Foster moved the elevators out from the interior to the corners of the scheme. By opening up the building he created great flexibility on each floor and a dynamic, barrier-free hive of activity.

He pushed the strategy even further with the Commerzbank in Frankfurt, Germany, conceived as the world's first ecological high-rise. This time the central atrium functions as a flue for air currents emanating from four-story-high gardens spiraling up through the tower and occupying one-third of every office floor. Employees can pause for coffee and a chat under trees that act as the building's lungs, or open their own windows and feel a breeze. With so much natural light and ventilation, Commerzbank operates on only half the energy of a conventional high-rise.

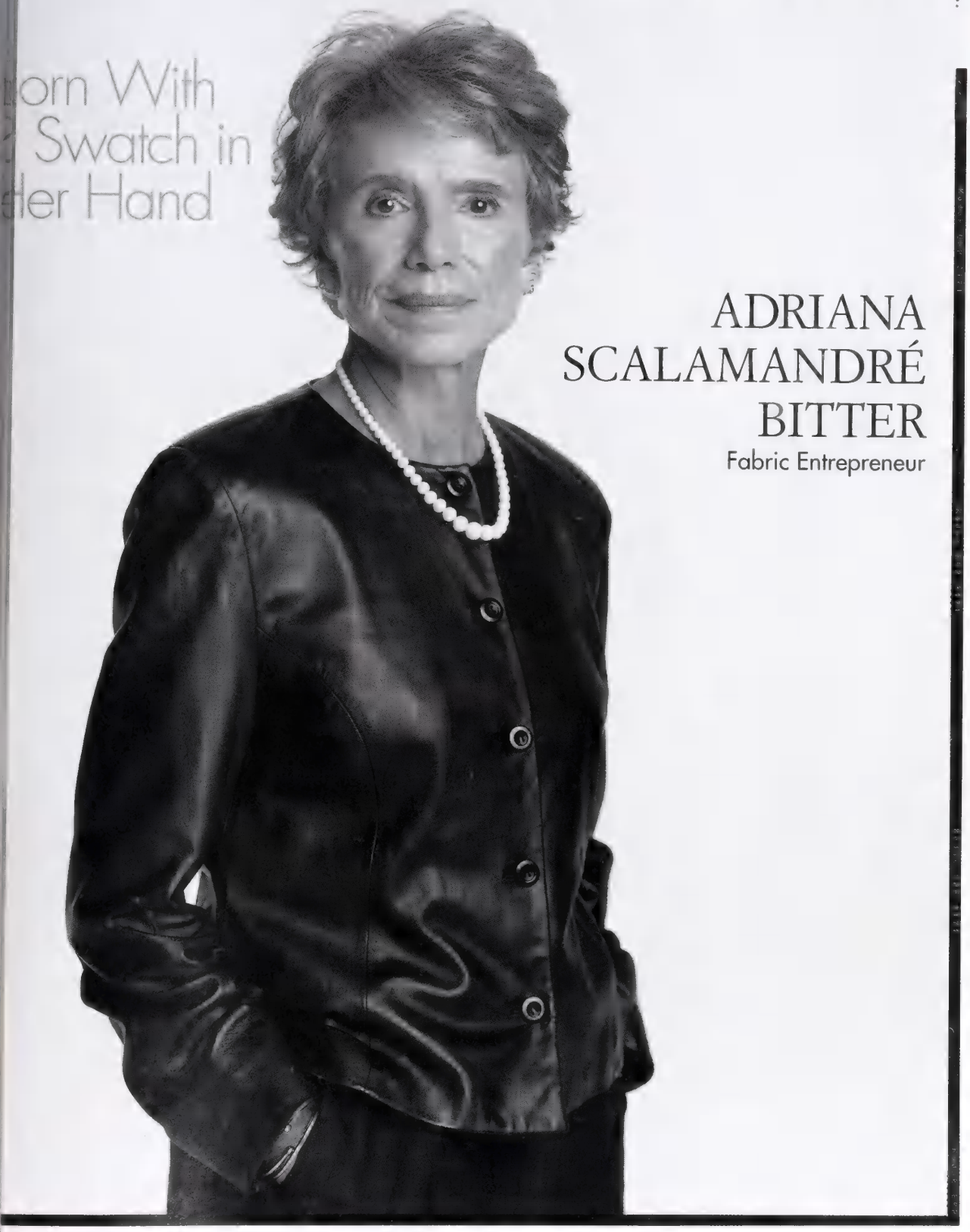
"I have an insatiable curiosity about how things work," says Foster, "and that means never taking anything for granted, always trying to probe deeper into every problem to see if I can invent a new solution." That willingness to rethink every element of a building from the I-beams down to the bolts has also enabled him to spend less money and produce more thrill at the two airports he has designed: Stansted, outside London, and Chek Lap Kok in Hong Kong. Normally the roofs of airport terminals are cluttered with mechanical equipment, ducts, and wiring, but by banishing all the infrastructural spaghetti to a vast undercroft beneath the floor, Foster liberated the roof so that it could become a lightweight membrane, so diaphanous that it seems to float. In recognition of his *(Continued on page 110)*



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ADRIANA SCALAMANDRÉ BITTER

Fabric Entrepreneur

e would America be without dazzling, impeccable fabrics to clothe the noble windows and chairs in its historic houses? riana Scalamandré Bitter can tell you. She was eight years old when her father, Franco, an Italian immigrant and the er of the 74-year-old textile house Scalamandré, first took her to Thomas Jefferson's Monticello. He was consulting with ladies about adding appropriate fabrics to the landmark structure's bare windows and beds. It was the early 1940s, and of America's historic houses were scantily or incorrectly appointed, and dangerously decrepit.

Why are there no beautiful fabrics here?" she asked her father quietly, in Italian, so the ladies wouldn't understand— >

and was mortified when he triumphantly translated her question to the group. Because she had grown up among a phalanx of artisans in her father's fabric mill in Long Island City, New York, Adriana Scalamandré had always been surrounded by the kinds of lustrous brocades and damasks that Marie Antoinette might have had in her bedroom.

"Without fabrics, historical rooms are barren and unfinished," Bitter says now, explaining the truth she sensed so long ago. "People were living in an age of embellishment, especially in the 18th and 19th centuries. There were magnificent fabrics, and those who could afford them had them. And we know from many household invoices that Thomas Jefferson was a bit of a dandy. He loved beautiful things and overspent all the time."

Too bad Jefferson didn't live in the age of Scalamandré. Revered for its lavish high quality and emphasis on traditional and historical patterns, the company is possibly the last American firm of its kind: a high-end textile maker whose every operation—from designing to weaving to dying to printing—takes place under one roof.

"If they ask for silver, give 'em gold," Bitter's father always said. Scalamandré's revered silks, cottons, linens, and wools have enhanced the projects of nearly every interior designer of note for the past seven decades. The company's carpets, trimmings, and hand-printed wallpapers have revived great houses on both sides of the Atlantic. Housed to this day in its original red-brick mill in Queens, the company's clattering looms and dye operations are still staffed by immigrants who have been trained in its exacting methods. "They are our friends and family," Bitter says of these artisans.

By the time she was in her thirties, Bitter and her husband, Edwin, were running the company as a team—he took care of marketing and she oversaw the design department and worked with clients. Feisty, highly competent, and powerfully thorough, Bitter was able to win over the company's clients (even the really demanding ones) by force of her personality. Yet she's also artistic, with a great sense of color and style; for more than three decades she was midwife to the firm's textiles and its other products, charting its creative course.

Now 70 and retired, Bitter and her husband live in what is surely the only house in Key Largo, Florida, that has samples of cerise and sapphire jacquards from the White House stashed in its closets. A petite dynamo with cropped blonde hair, a deep tan, and a huge smile, she spends her time writing (she's working on a history of Scalamandré), lecturing on textiles, painting, playing golf, and taking more nature walks than she once did.

Bitter nonetheless keeps close tabs on the family firm by fax and computer, while her sons Robert and Mark Bitter run the day-to-day operations. Sitting on her terrace, she still radiates the focused energy of a woman running a complex global business. "I'm not really retired," she protests, as if the concept is incomprehensible, even in the tropics.

Bitter's father, a refugee from Fascist Italy, was an engineer by trade and a maverick by temperament. When he arrived in America at the age of 26, he spoke no English. Work was scarce. Scouting for opportunities, he discovered the mill for rent and later bought it for a $5,000 down payment and a $95,000 mortgage. In 1929 he launched the firm with some old looms that he bought for ten dollars from the back of a truck on its way to the dump. He had grown up outside of Naples, near the town of Caserta, a long-established silk center, so he knew about luxurious fabrics. And Bitter's mother, Flora, was an artist who designed many of the earliest Scalamandré patterns.

Once Franco Scalamandré be
covering historic "document" fab
took on the challenge of repr
them exactly, the business grew a
ingly fast. Almost from the be
Scalamandré has worked continu
preservation efforts, helping to
interiors as varied as California's
Inn and Congress Hall in Philade
and even across the Atlantic at
House in Lincolnshire, England.
tion to historic fabrics, the fi
always had lines of contemporary
with a traditional flavor—desi

"Who could ask for anything more than to be born into a family of artists who had a business dealing with beautiful thin

spired by everything from archi
friezes to old costumes.

Like her mother, Bitter l
sketch. "I always had a penci
hand—I must have used reams of
she says. When she was eight ye
her father looked over her shoul
drawing of leaping deer she had
ished and asked, "May I have
Three weeks later he brought
transformed into an elegant silk la
form of jacquard.

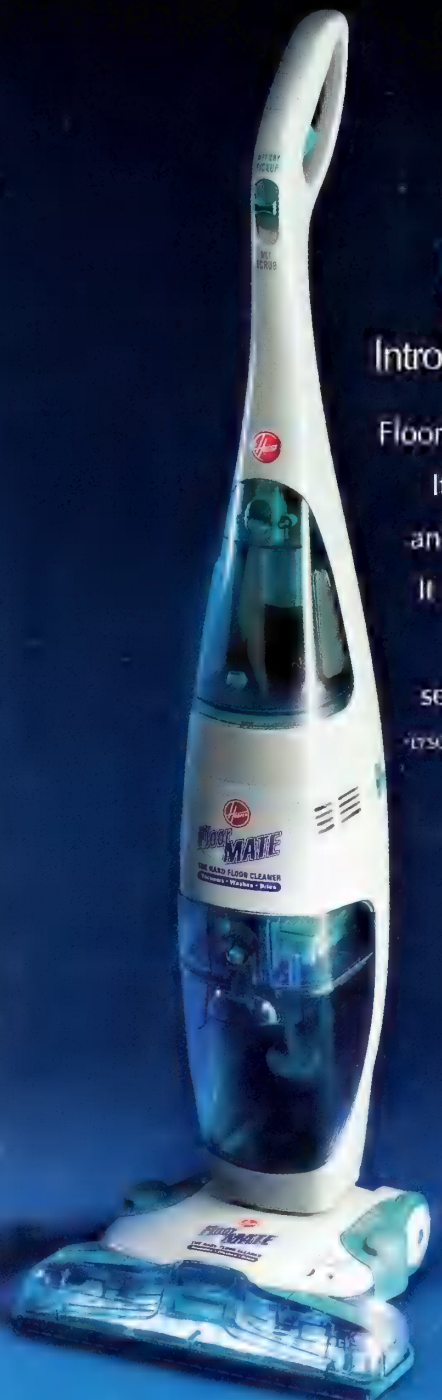
"That was the first little hool
me into the business," she says
Then one sweltering summer da
she was nine years old, she did
sketch of cherubs, ribbons, and
which ended up on fabric used t
slipcovers in the library at Willia
dolph Hearst's estate, San Simeo
ter's cherubs still cavort in that
and Scalamandré currently prod
design in five colorways). Later sh
doing hand-painted custom silk
Bitter's father gave her a commis
every yard sold, and by the time
16, she was self-supporting.

"I'm curious to know if there's
in this business who has work
longer than I have," she says, add
she doesn't have any idea what sh
have accomplished on her own.
extreme good fortune: Who could
anything more than to be born in

It's a dirty shame...

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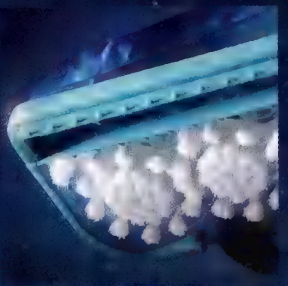


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family of artists who had a business dealing with beautiful things?"

But as New York decorator Michael Simon points out, being the daughter of a founder does not necessarily guarantee success. Simon has repeatedly used Scalamandré fabrics in the opulent rooms he creates for clients with traditional tastes, and he has worked closely with Bitter. "The child doesn't always inherit the genius. But Adriana was really a sensation. She has taste, vast technical knowledge, and she's a terrific communicator."

Because of its ability to do intricate custom work on a grand scale, Scalamandré has always gotten jobs that place its fabrics at the heart of American life. In Bitter's time, the firm created everything from the silk brocatelle stage curtain at the Metropolitan Opera House to the yellow fringe on the Sesame Street character Big Bird's legs. It researched and produced fabrics for Mount Vernon and Colonial Williamsburg. It made the majority of fabrics for Windows on the World, the restaurant crowning the World Trade Center, where the upholstered walls were hand-tufted and garnished with handmade tassels that customers sometimes severed for souvenirs.

Scalamandré has also played a part in decorating the White House for every administration since Herbert Hoover's in the 1930s. (Next time you're watching a televised speech from the Oval Office, take a look at President Bush's chair—it's covered in Scalamandré's Federal Stripe, a stately blue and gold silk). Nor is fabric the company's only area of expertise. Wallpapers were introduced in the early 1960s, carpeting in the '70s, and three years ago the firm introduced upholstered furniture. All of these have become staples of high-end decorating projects.

"When we were undergoing restoration, we interviewed all the major wallpaper companies in America," says Julian Hudson, director of Prestwould Plantation, a sprawling 18th-century museum in southern Virginia famous for its fabulous hand-printed French and English wallpapers, original to the house. "There was no doubt in our minds that Scalamandré possessed the best skills and production techniques in the country."









Clockwise from above, left: Cherub fabric, designed by Bitter at age nine is still produced in five colorways. Scalamandré fabrics adorn the red room at the White House. Bitter at the jacquard card cutting machine in 1949. Jacqueline Kennedy with Bitter, her husband, and parents, in the red room.

With its devotion to history intact, Scalamandré is moving into the future. Until about ten years ago, the backbone of its mill was its looms and other equipment based on technology of the late 1800s. But to reposition itself for the 21st century, the company acquired computerized textile equipment. Designers now create fabrics on computers. Digital codes then program the looms, saving countless hours of set-up and operation.

"It's a plus in most areas, perhaps a loss in a few others," says Bitter, who spent many tedious hours punching holes into jacquard cards with a typewriter-like instrument. "Fabrics from a hand-shuttle [illegible] appearance that cannot be exactly duplicated on automatic [illegible]." On the other hand, technological improvements are savin[g] end fabrics from becoming proh[ibitively] costly. Jobs that used to take a y[ear] can take weeks. The firm will ke[ep] hand-shuttle looms so that clie[nts] continue to have choices, she says.

So far, nobody has complaine[d] the new technology. "I did one [of] most interesting projects last ye[ar] Bob Bitter, Adriana's son," says [Michael] Simon. "We designed a bedro[om] clients in Minneapolis. It was like[ly] erie out of fabric, with cartouche[s] ters, dados, and friezes done i[n] century Gustavian taste. It was con[verted] printed by ink-jet and it's one of t[he] rooms we've ever done."

There's one other novelty tha[t] be in store for fine textile lovers: [fabrics] inspired by colorful tropical veg[etation]. Orchids, bromeliads, and hibiscus [grow] lushly in Key Largo, and Bitter ca[n't] herself from photographing them [there]. I'm sending all these beautiful orc[hid] tures to the design department b[ack] puter," she smiles, looking ov[er] plants sunning on a table. "We'l[l see] they turn into fabrics." ●



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Less Is Still **More**

The recent offerings from the Calvin Klein Home collection exemplify the firm's pared-down approa

If simplicity is the highest form of sophistication, then the latest wares from the Calvin Klein Home collection—rooted as they are in the company's history of clean and contemporary American sportswear—reach its peaks. The bedding offers a soothing interplay of texture and color, and the Buffetware line of oversize plates and platters features matte-white finishes and soft curves. Accessories evoke the seashore: sal pepper shakers have the look of pebbles worn smooth b tide and a serving platter is shaped like a seashell. The and-wool rug collection shows the company's refined thetic in gray and blue tones streaked with red, or glo crimson and burgundy hues.●



Bed made up with the Black and White woven bedding collection. Queen duvet, $315. Sateen rib matelassé coverlet, $375. Queen flat sheet, $90. Standard shams, $100 each. Standard pillowcases, $65 a pair. Bouclé lines pillow, $125. Mini quilt pillow, $185.

Photographer: Roger Davies
Writer and producer: Marisa Marcant







1. Buffetware: dinner plate, $25; cereal bowls, $15 each; olive trays, $40 each; cup and saucer, $25. Ki wood flatware, $60 for five-piece place setting. Bellport goblets, $20 each. Luminous salt and pepper shakers, $50 a pair. Luminous shell dish, $30.

2. Flame Threads wool and silk rug, and Shadow Blossom wool and silk rug, $2,350 each.

3. Terrycloth bath towels in parchment and manila, $25. White waffle-weave bath towels, $55. Red lacquer tray, $250. Glacier bath accessories: tissue box, $50; soap dish, $25; and lidded container, $50.

4. Luminous hurricane lamp, $100. Buffetware pitcher, $60. For more details see Resources.



Writers: Leigh and Leslie Keno
Portrait: Lizzie Himmel





Captain America

Wallace Nutting championed the notion of American antiques and catalyzed a colonial revival in the process

Above: The Writing Arm Windsor Chair was part of Nutting's furniture collection. Right: Nutting in a portrait painted by William C. Loring in 1925.



Leigh Keno: Born in 1861, Wallace Nutting was a minister-turned-antiquarian, author, furniture maker, preservationist, and, in general, master marketer. In 1928 he almost singlehandedly created a demand for American antiques with his three-volume *Furniture Treasury*, in which he compiled nearly 5,000 images of furniture, hardware, and household utensils, primarily from the colonial period.

Leslie Keno: When Leigh and I think of Wallace Nutting, it takes us back to our childhood when we dragged our dog-eared and well-smudged copy of *Furniture Treasury* everywhere.

Leigh: Although the book contains little text, and a fair number of the objects pictured have since been proven inauthentic or misattributed, it remains a wonderful visual source.



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he said, he said



The Morning Mail is one of many hand-tinted platinum prints Nutting sold.

Leslie: It was our bible when we were kids. We would study it closely before going out to hunt for antiques.

Leigh: When we returned from a day of digging up hinges, bottles, and fragments from our backyard, or from a successful buying trip to the local flea market, we would compare our most recent discoveries to the black-and-white pictures in the book.

Leslie: Nutting also restored five historic houses. He operated them as museums and studio settings for photographs in which women in costume engaged in genteel domestic activities such as letter writing, sewing, or drinking tea.

Leigh: More than five million of these hand-tinted platinum prints were sold and displayed in the parlors of middle-class America before World War II.

Leslie: Nutting built a business empire by utilizing the best of his era's technology—advances in photography, mass-market advertising, and manufacturing techniques—to sell his own brand of America's past.

Leigh: He was a tastemaker. Assisted by a Madison Avenue advertising agency, he exploited the nascent culture of consumerism in America.

Leslie: He also published many books and wrote numerous essays that promoted his idealized notions of early America and which appeared in d of mainstream magazines in the and '30s.

Leigh: In addition to all of thi developed a high-quality line of r duction furniture, intended for th lors of well-to-do homeowners Philadelphia high chest of drawer for $1,230 in 1930—quite a price you consider the average lawy physician earned between $5,00 $6,000 a year at the time.

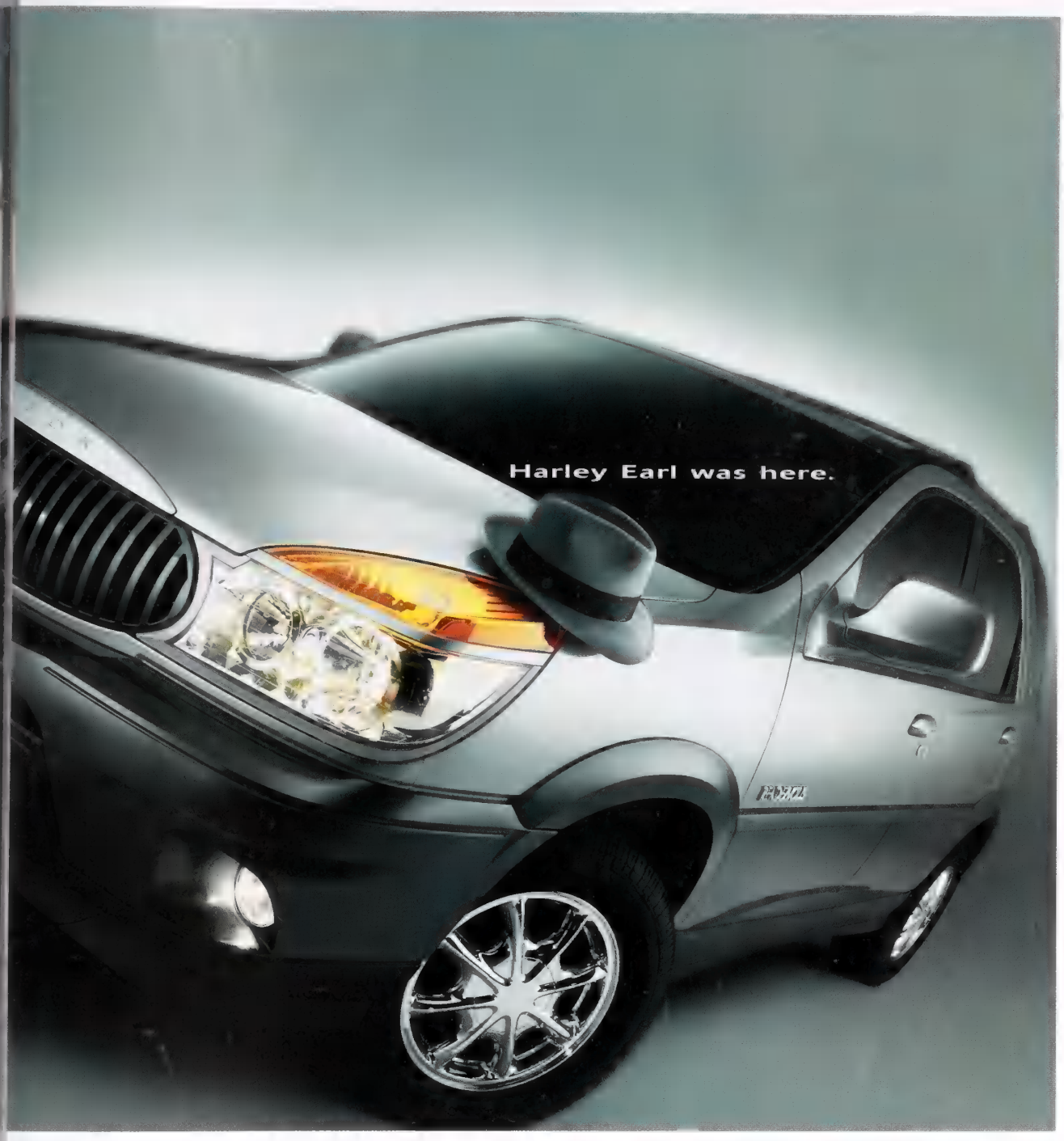
Leslie: Buy the tinted photograph own the period-style chair the co dame sits in—Nutting was all a one-stop shopping.

Leigh: He was the P. T. Barnum American decorative arts world.

For more on Wallace Nutting an influence on colonial revival, see W Nutting and the Invention of America *(Yale, $40) by Thomas A Denenberg. Denenberg is also the tor of the exhibition of the same which opens June 6 at the Wadsw Atheneum in Hartford, Connecti*

Attention, Readers:

Scour the attic, dig through the basement, and clean out the closet—you may be sitting on hidden treasure. In future issues, antiques experts Leigh and Leslie Keno will help you find out. We'll be publishing a roundu of the best surprises and most fascinating discoveries to cross our desks, along with the Kenos' commentary, both pro and con. Start by photographing your unsung treasures against a plain white background, and don't forget to include supporting pictures of such features as maker's mark elaborate carving, or unusual materials. Write a detailed letter describing piece, and be sure to add your name, address, and daytime telephon Send entries (one per household) to Leigh and Leslie Keno, *Hous Beautiful*, 1700 Broadway, 29th floor, New York, NY 10019. Unfortunately, submissions cannot be returned, and e-mails are not eligible



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Frank Cabot (Continued from page 93)

The 2003 edition of the Conservancy's *Open Days Directory* is 439 pages long, listing 372 gardens in 22 states. Last year more than 60,000 people attended open days. It is likely that Cabot has visited the vast majority of the gardens on offer, for seeing those is part of what gives him sustenance as a gardener, and he believes it essential to the creation of good American gardens. "I think the trouble with most of us is we're not exposed to very good gardens the way Europeans or the English are. We don't have the example of great gardens to inspire us."

Cabot is determined to improve on that situation, and he started in his own backyard. In the early 1990s he and Anne turned the house and gardens of Stonecrop into a public institution. They put in place the structure, the people, and the endowment, making Stonecrop a self-sustaining garden open to the public, and offering an extensive internship program for gardeners-in-training. The decision to give over his home was, comments Adezio, "particularly visionary and selfless. For him to have the wisdom to see that others needed to take it on is a strong testament to his wisdom a his generosity."

Cabot and I spoke one late afternoon, as another season wa to commence. He was in New Y the night preparing a number coming lectures. As part of that he was rereading a selection of quotes, among them one from L Esmonde-White, an Ottawa gar "A garden is the reflection of one It prompted me to ask him to c his gardening soul. He chuckle notion but answered, "One chan evolves, one starts horticulture lecting, falling in love with plants one of everything, having a gr with labels in it, with all these lined up in a rows, then somehow them into the garden, trying then ferent places, then going on and once you fit the plants in the ga fit the garden into what surround at the end of my life that's where don't really care so much ab plants except kind of texturally; I spatial relationships, especially nious relationships with what's surrounding environment." ●

Norman Foster (Continued from page 97)

contributions to architecture, the boy from Manchester was knighted by Queen Elizabeth in 1990, and then elevated to a life peerage, named Lord Foster of Thames Bank, in 1999.

With each new commission, Foster has sought holistic design solutions that could integrate social, technological, aesthetic, and economic needs that are often in conflict. For Berlin's Reichstag project, Foster's brief was not only to renovate the derelict building but to endow it with a new spirit emblematic of a reunified Germany. Today, long lines of visitors queue up to ascend to the roof and visit the spectacular glass dome, where they walk up helical ramps circling a flaring cone of mirrors that reflects light down into the chamber of deputies below. Symbolically, the dome is a lantern representing the transparency of govern-

ment; visitors can peer down fr ramps at the proceedings. Fost stood the normal energy equatio head with an aggressively green p and the result is that the Reichst ally creates more power than sumes, generating enough to neighboring structures. "Big bu do not have to be big consur energy or big polluters," he insist

Rare is the edifice, even the cally wise one, that can attract couples on Saturday night, but t outside the Reichstag attest to capacity to fuse the issues he ad into a beautiful and compelling w can never answer questions s 'What is more important, the fun the aesthetics?'" he says simply. they are inseparable, the one gr of the other." ●

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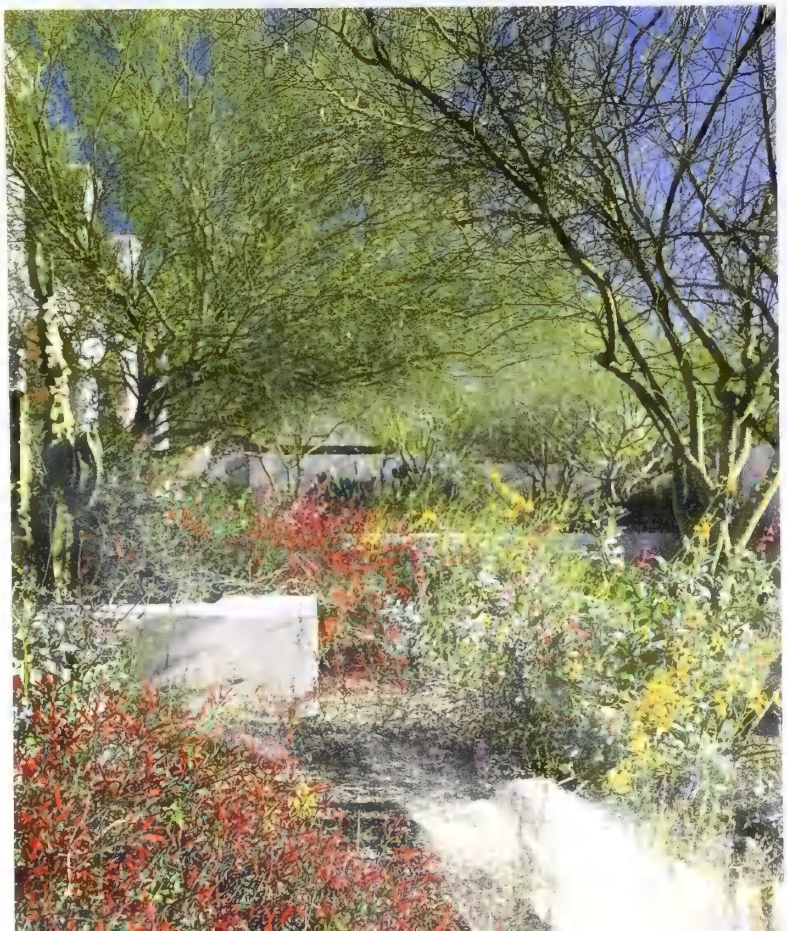
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Return of the **Natives**

A landscape designer plants desert flora within sculptural walls and transforms a suburban backy







Writer: Elizabeth H. Hunter
Photographer: Richard Felber

As you might expect from someone who studied architecture before turning to landscape design, Steve Martino loves hardscape. He has even been quoted as saying that hardscaping is more important to a garden than its plants. And he takes particular pleasure in designing walls in the shapes of arcs, circles, and serpentines, then painting them in rich, startling colors: brilliant yellow, vibrant orange, terra-cotta pink.

In fact, the walls of this backyard in suburban Phoeni sedate when compared with some of Martino's more flam ant creations. Only one is emphatically curved, most are and all are painted white because the local homeowners' ciation forbids color on the exterior of houses and on ga walls. This low-key background, however, makes it a easier to appreciate the designer's gift with native trees

Above left: In t Arizona projec half circles rad from a concret plaster spa. Ab right: Red *Justi californica* and agave grow at the low wall, a desert milkwee below. Lupines naturalized abundantly in gravel. Left: Th house can be glimpsed throu the palo verde at left. *Justicia californica* pro a wash of colo



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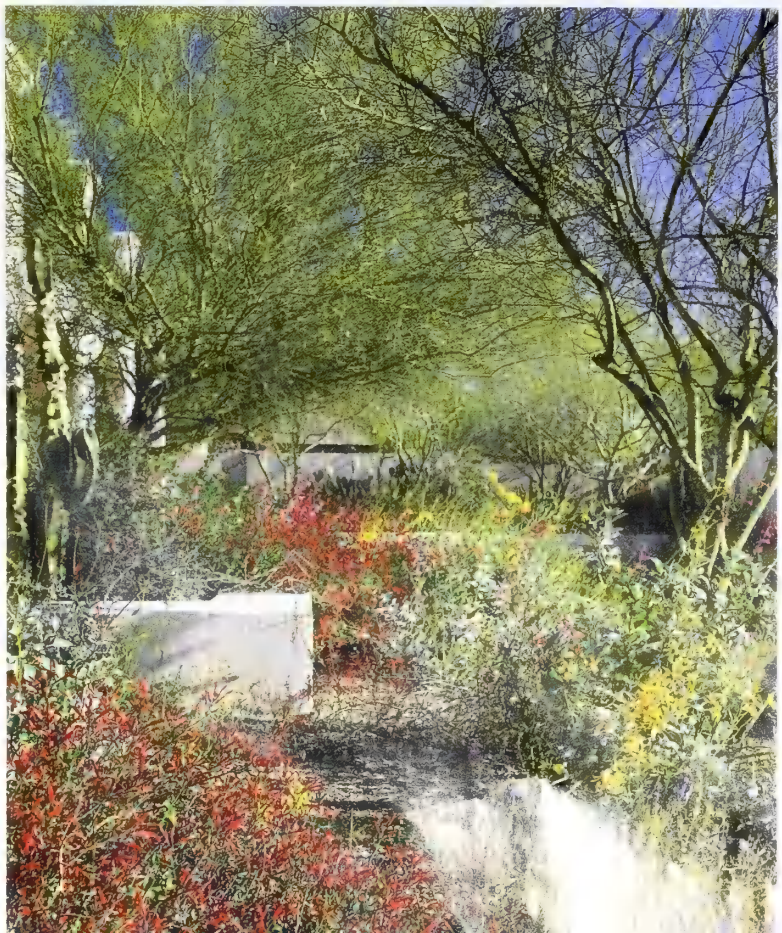
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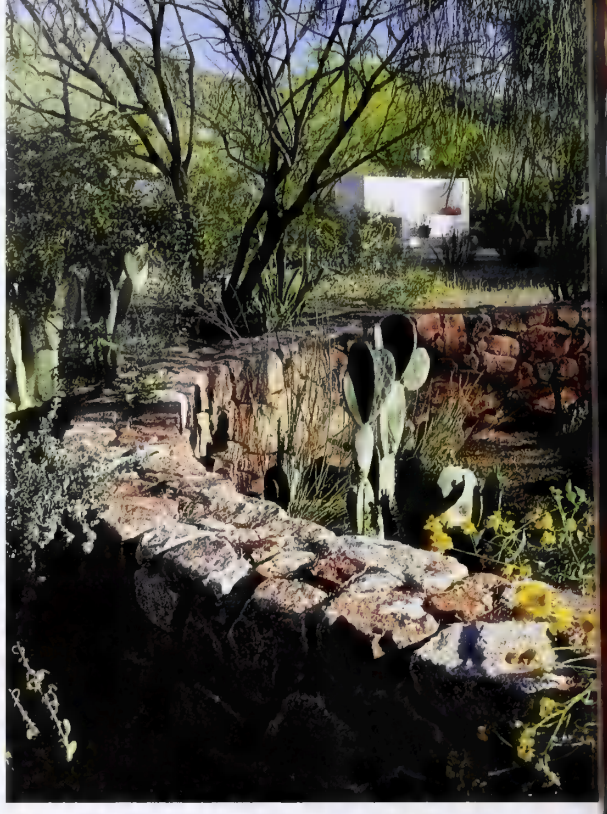
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Martino takes great care to juxtapose different leaf sizes and textures, combining trees and shrubs with different shapes and silhouett

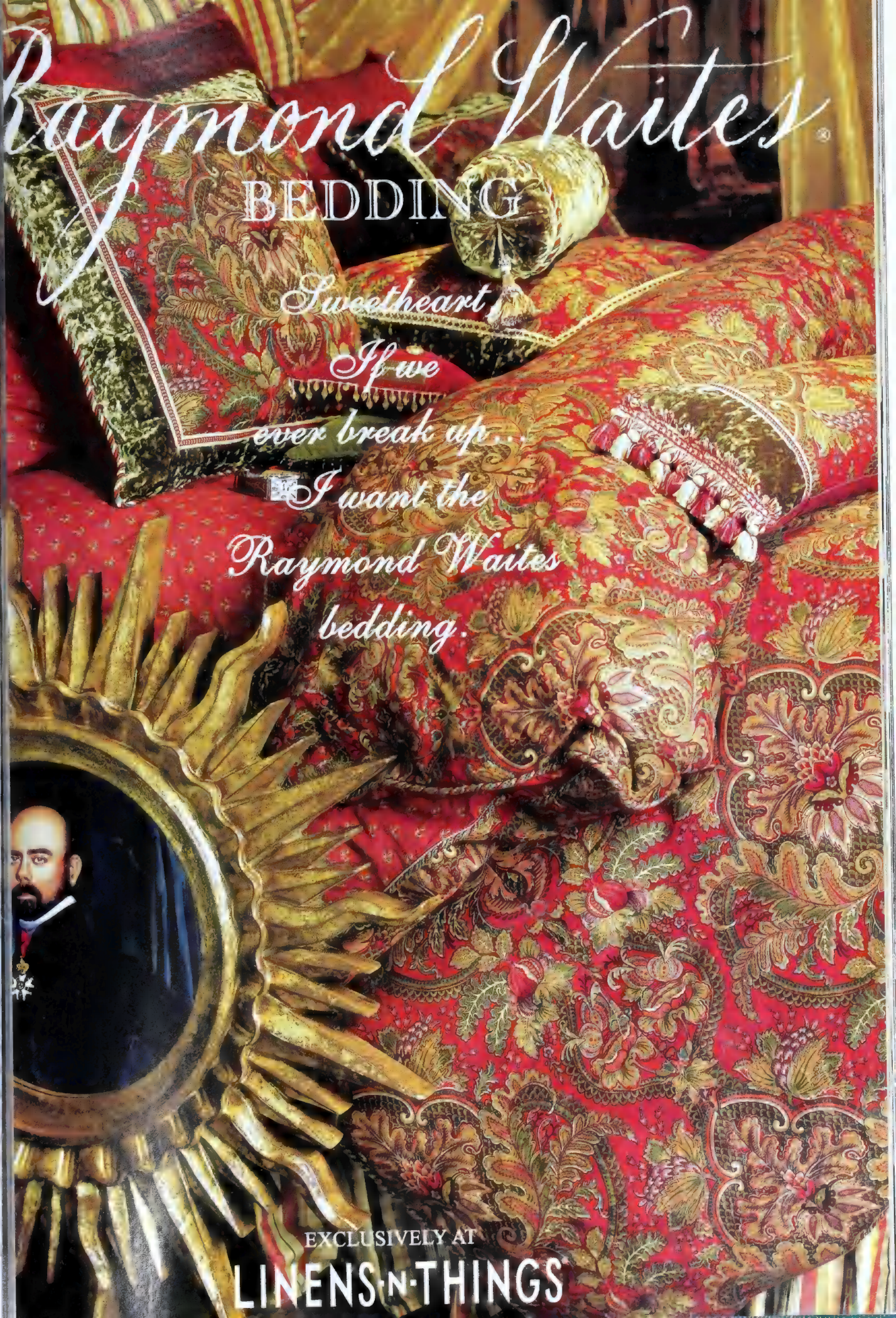


Clockwise from above left: Brittle bush, pink penstemons, and lupines flourish in the decomposed granite gravel. A curved low stone wall encircles the secret garden that houses shoestring acacia, Indian fig cacti, and a fountain. A potted prickly pear cactus is set into a niche in the curved wall that contains the fireplace.

shrubs, and flowers. He may b
that plants are only half of g
design, but they get his full atte
Martino works the way garden
cool, damp climates do, taking
care to juxtapose different leaf size
textures, combining trees and sh
with different shapes and silhou
creating rich landscapes that are
cry from what is often thought
a desert garden—a lot of cacti pl
in gravel.

The couple for whom Ma
designed this suburban enclave
consulted him because they want
garden of native plants. After l
through a drought in California t
to care for non-natives, they dec
that in Arizona they wanted to
with nature, not against it. Unsu
how best to achieve their goals,
enquired at the Desert Botanical
den in Phoenix and were given
names of three designers. After i
viewing all of them, they felt
Martino best understood what they
in mind.

The couple told Martino tha
addition to plants that would take
of themselves, they wanted to


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ever break up...
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attract as much native wildlife as possible, especially birds. He recalls the conversation: "I said, 'That's great, but we have got to get rid of these views.' From the second-floor balcony you could see four neighboring houses." He suggested planting native trees—palo verdes, mesquites, and sweet acacias—for privacy, and building a couple of walls high enough to make the backyard feel like a sanctuary rather than an open stage for all the neighbors to watch. But first the existing landscape—a hardpan area for basketball and a lawn—had to be ripped up. Martino points out that a lawn will always require tremendous maintenance in Phoenix: "Most need 50 inches of water a year and we get seven inches of rain here." To replace the lawn and dirt, he brought in 100 tons of decomposed granite, because wildflowers like to self-seed in the gravel. "The seeds can get right down into it," says Martino.

Even when first planted and quite small, the trees hinted at the privacy they would provide; after only two years they were tall enough to provide real screening. "Everything grows all the time here," says Martino. "And by the first blooming season, birds and wildlife had discovered the garden."

The installation of the project was completed just before Christmas, and by the following March the owners were counting birds. Seven kinds of hummingbirds—mostly Anna's and Costa's—ar among the 84 different species that visit the garden. Quail also came, as did rock squirrels, ring-tailed cats, and javelinas, small wild boars that are "cute in a piggy sort of way," according to the owners.

"Trees and walls not only give privacy, they also imply space," says Martino, explaining why the garden seems larger than a half acre. To define rate sections, he designed walls in of his favorite shapes: an arc and cle. For the back boundary of th Martino built a high rectangular and set a semicircular spa again Half circles of crushed granite la from it, all shielded from the patio from the neighbors high curving wall w fireplace. "When you the tub you cannot se houses," says Martino.

Martino suggested planting native trees—palo verde, mesquites, and sweet acacias—for privacy, and building a couple of walls high enough to make the backyard feel like a sanctuary rather than an open stage

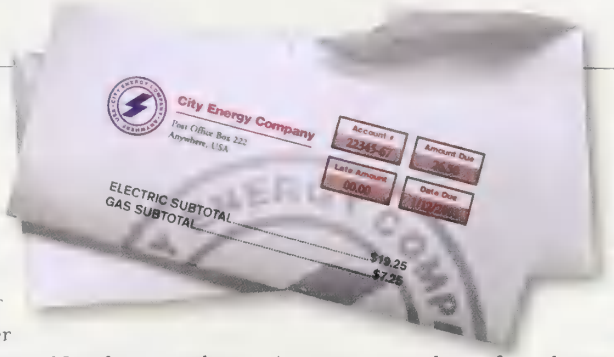


Across the yard an circle took shape: a walled stone area w Martino calls the secre den. Inspired by ruin kivas (ancient undergr structures built by N Americans for sacred r ings), it was constru around a shoestring a that the owners were cially fond of. For the circle Martino design fountain, on the premis even a little water wil light both people and life in an arid climate.

The transformation a backyard of dirt and to a sanctuary in so a time seems somewha raculous, but Martin been "tapping into the chain" for several dec "My interest in native p actually started by acci he says, "when I rea that they erased the ed a garden and helped into its site. All the pollinating insects sh up, then the birds, foll by other wildlife. Plan right things and the tures will come." ●

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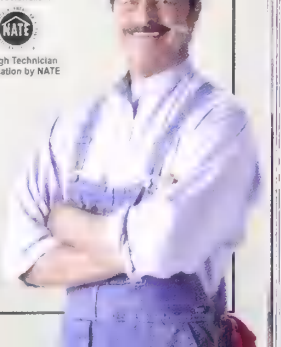
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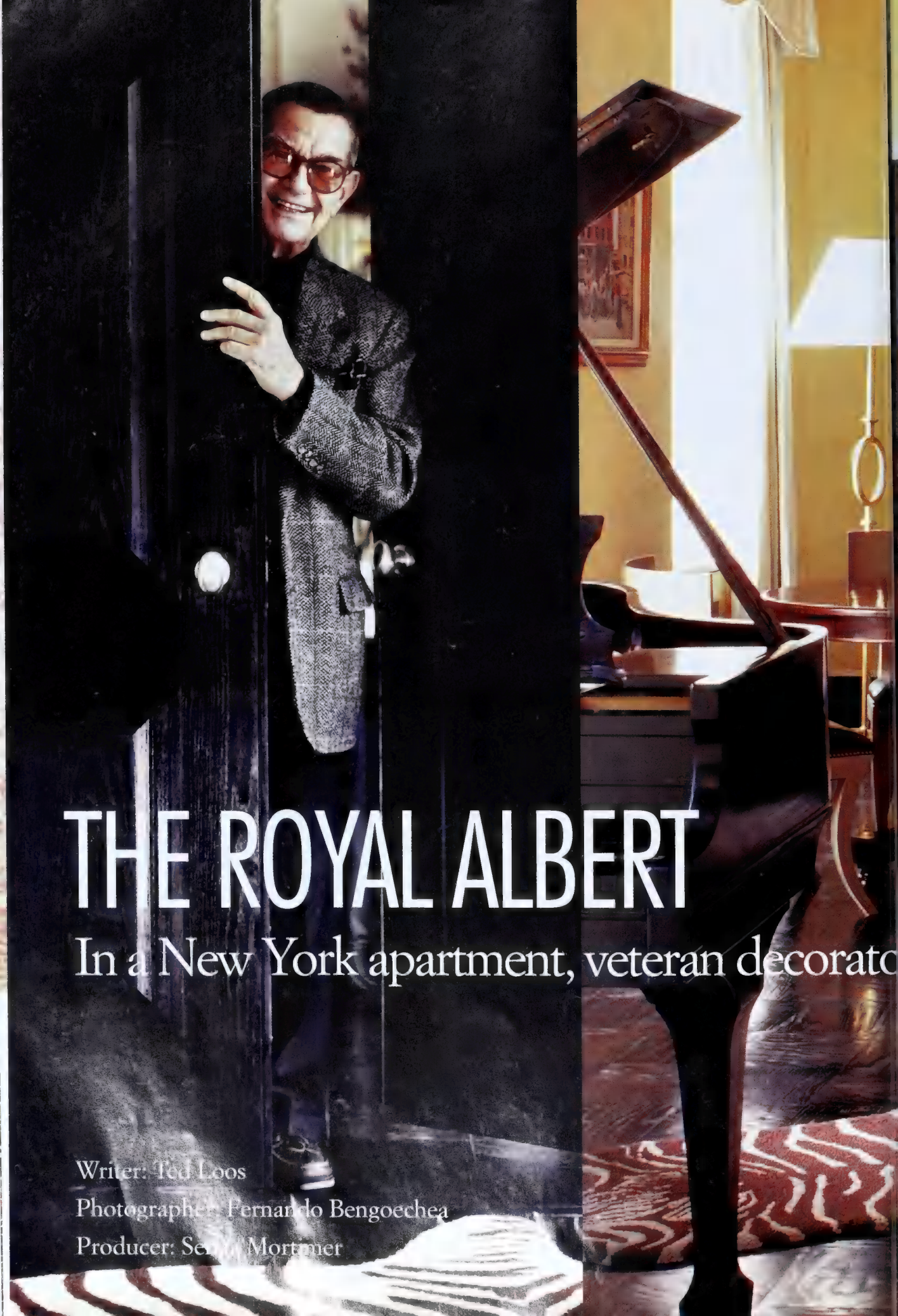
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louse Beautiful

ometimes you want to throw house a curve, a bold stroke at claims its own space and pnotizes the eye. Seasoned signers regularly toss off unexpected gesture that akes you half catch your eath—painting fragile anches angling across a mirror, or adorning a dining room with necklace of vintage hanging lamps. Wallpaper can even come t of the background as though lingering in the air, teasingly, the nter of attention at last. Fantasy comes in small and large sizes, d it can be found in the attic, in a catalogue, or in your own simple illingness to dare. Imagination has no pedigree; it belongs to no ofession. Give it a whirl.





THE ROYAL ALBERT

In a New York apartment, veteran decorato

Writer: Ted Loos

Photographer: Fernando Bengoechea

Producer: Sonja Mortimer



Facing page: The dean of design himself, Albert Hadley at 82. This page: Hadley chose a flattering parchment color for the living room walls. An untitled painting by William Auerbach-Levy dominates the wall above a large 19th-century bookcase with cane shelves. On ebonized floors, two of Hadley's signature zebra-pattern hooked rugs; nearby chairs wear a Brunschwig & Fils fabric with leopard stripes. The Directoire-style bergère is covered in a robin's egg silk strié from Jim Thompson.

bert Hadley continues to dazzle us



This view: A scalloped wood-and-gesso mirror above a lacquered bench in the foyer shows the reflection of a photograph taken in Peru by the American photographer Louise Dahl-Wolfe, famous for her *Harper's Bazaar* fashion work. Facing page: The dining room has a light blue ceiling, a favorite Hadley hue for the upper plane. The American Empire mahogany armoire is topped by a Tibetan gong. Next to them are two works on paper by Connecticut artist Mark Sciarillo, also a metalworker who made the sculpted bronze base of the living room's coffee table. The vellum lampshade, the Eyelet gold-on-ivory wallpaper, and the chairs are all Hadley's designs.

AS THE SAYING GOES, YOU H
to lead, follow, or get out of the
Apparently the acknowledged doy
American interior design, Albert Ha
never got the message, for in this s
apartment on New York's Sutton Plac
has managed to do all three at once.

Hadley took charge in his characte
cally calm but daring manner—witnes
iridescent ceiling in the study, the bed
anteroom with its walls of Syrie Maug
style narrow vertical mirror panels.
he also honored the fine art and furn
collection of his clients, a couple in fi
(he) and the creative world (she). W
called upon to let the art take center s
the decorator was happy to step back
admired the couple's "very eclectic
sophisticated tastes," and explained, "
I achieved here is simply a backgroun
the way that they live, which is urban
highly evolved."

Hadley, 82, has had a long caree
signing for society's best and brighte
a partner in Parish-Hadley (with th
doubtable Sister Parish), and, since
as head of his own firm. He has
working with this couple since 19
their various residences, and by no
three have achieved the perfect decor
client symbiosis. "You get to know
they're all about," says Hadley. "
always helps." Trust does too. Whe
told them his plan for the study cei
which would refract light and send
rainbow sheen, the wife didn't flinch
she says that had it been anybody
than Albert Hadley, she might have
looking for another decorator.

The owners bought their apartme
1996 and carried out major renovat
with David McMahon, the former he
Parish-Hadley's architecture departm
The resulting tall doorways and stri
ebonized floors provided the perfect


SOTHEBY'S
SOTHEBY'S
SOTHEBY'S
1977-78



ting for Hadley and his associate, B
Smith, to decorate. Hadley says th
though he used many "classical fo
the overall look is "very much of t
Our general approach in creating spa
to give them a timeless quality that
them from looking old-fashioned
stodgy." That's why the couple's colle
of paintings by William Auerbach-L
New Yorker artist from the 1950s, me
well in the living room with a 19th-ce
American mahogany table (owned b
clients for years) and a set of four
Philippe–style side chairs with le
seats that their designer found for

In the study, Hadley put strong
to work, and not just on the ceilin
chose dark brown for the walls, to
the small space cozy, and threw in a b
red sofa "for punch." Except for o
the clients' armchairs, which he reu
stered, Hadley designed all the study
niture, including a faux-tortoiseshel
table and a lacquered wood coffee
inspired by Jean-Michel Frank.

If this apartment could be said to r
in American Studies, it also mino
French, particularly in the bedroom.
ley added 1930s French side chai
draped wood to the already owned L
XVI–style commode, then topped
grouping with an elaborately carved
century Continental mirror that evoke
spirit of the Baroque era. The desi
chose one of his own wallpaper patte
black-and-white rose motif, for the
and airy room, and a sky blue strié fo
bed and drapes. Next to the bed sta
late-18th-century French fruitwood
ing table the couple has long owned.

Mirrors figure prominently in Hac
scheme, multiplying glimpses of the cli
choice photography collection, w
ranges from Italian photojournalists o
1950s to the great American poet o



Facing page: Albert Hadley made the powder room "very Hollywood" with a glamorous 1930s mirror, gilded iron sconces of his own design, and red wallpaper from Clarence House. This page: Under the unique iridescent painted ceiling in the brown study stand many Hadley designs. One is the coffee table made from wood and lacquered to simulate the parchment surface of Jean-Michel Frank's 1930s prototype. The red sofa's fabric is from Roger Arlington.

Hadley seeks a timeless quality that keeps ro



streets, Berenice Abbott. In the po
room, Hadley had fun installing a
version of what a Baroque French m
made of butter-cream frosting might
like, set off by bright red wallpaper
gold stripes. "It's all very Hollywo
says the designer. The foyer sports a
quered bench and walls with a green
paint, but the focal point is yet anc
large mirror, its dramatically scalle
wood-and-gesso frame given a distre
silver patina.

"Any decorating scheme gets n
more interesting with age," says Ha
When it is suggested that the same h
true for certain decorators, he laugh
dulgently and says, "That's right!"●



m looking "old-fashioned or stodgy"

ge and facing page, above: t his own Reddish Rose per, Hadley combined the s' Louis XVI–style commode me elaborately carved 20th- side chairs and a Baroque A blue strié from Clarence appears on the bed and the ws. The fruitwood desk is an ntury French piece that paired with a new saddle- air upholstered in a Zimmer + woven cotton. Facing page, Guests emerging from the r find themselves in a jewel a hall with dark lacquered nd floor. A mid-20th-century mirror hangs over an 18th- English demi-lune table with vood top. For more details, sources.

Cinematic Chic

Kelly Wearstler, famous for her scene-stealing hote

Writer: Mimi Read
Photographer: Jonn Coolidge
Producer: Char Hatch Langos



ecor, tones things down for a young L.A. family



Facing page: Under the flying staircase, a still life of shapely fin-de-siècle glass containers and rock crystal candle holders glitter day and night on a French Empire table. This page: A 1960s corner sofa by Edward Wormley rubs elbows with a 19th-century French armchair and a 1940s brass Asian chair in the sunny living room.



Left: In the living room, a mirror ha painted by L.A. artist Maria Cruz a a delicate Asian flavor to the reflec sparkle. The pair of tufted stools on wheels came from Harris Kratz Ant in West Palm Beach. Facing page: all-yellow palette turns an English Regency sofa, an 1890s French Em armchair, and a French Baroque ch into a close-knit family. The brass footman's table was originally mad to stand next to a fireplace and has drawers in which coal was once sta

A FEW YEARS AGO, WHEN FASHIONABLE PEOPLE in Los Angeles still craved shabby chic houses outfitted with pale, baggy slipcovers and chipped furniture, Kelly Wearstler had to turn down jobs. "I would not have had a good time with that style," says Wearstler, currently one of L.A.'s hottest design stars. "It's too sloppy for me. And it's so easy that anyone can do it with their eyes closed. I prefer something more interesting and challenging."

Since 1995, when she opened her own firm, kwid (the name is an acronym for Kelly Wearstler Interior Design), it has been Wearstler's instinct to celebrate crispness over slouchiness, artifice as opposed to the natural, and campy drama rather than quiet good taste. Her signature style is a bold, tonic concoction that looks like a collision between neoclassicism, glamorous old Hollywood sets, Asian style, and elegant modernity—all of it drenched in strong color. This is movie-star glitter, and it is currently on display at four of Southern nia's chicest boutique hotels, including the recently Viceroy in Santa Monica.

But when Wearstler designs residences, such as th house for a couple with two young boys, she often tone down to make a space livable in the longer term. Here t wanted antiques and comfortable rooms as well as the ou tage pieces and the spiciness that are Wearstler's trade

The couple had purchased a lot in a tony subdivis minutes from Beverly Hills. It came with a set of plan Shingle Style residence reminiscent of East Coast archit While they didn't want to toss the plans entirely, they di to customize their house. So they hired L.A.–based arc Tichenor & Thorp to refine the quietly traditional desi d to Wearstler for untraditional interiors.

Wearstler nixed the plans for a predictable straight

like all colors of wood, but the sophistication
of this house lent itself to very dark brown"



"You just look at the forms,
making sure that the different piece
have a nice dialogue with one another"





With its 17-foot ceilings sloping down to dormer windows, the master bedroom begged for a massive piece, so Wearstler designed an English-inspired four-poster bed with profile moldings and multiple turnings. The geometric carpet, also a kwid custom design, was inspired by wallpaper in the adjacent sitting room.



This page: Dark gray and white geometric-print wallpaper and fabric by Bob Collins brings to min English interior design of the 1960s. Wearstler fou the 1970s porcelain chess pieces at the L.A. shop Peter Vanstone; she designed the Lucite chess boa The vintage mirrored table came from the Coconu Company in New York. Facing page: Two French table bases now balance a kwid-designed walnut inlaid with two contrasting wood grains. A Bergo silk covers the French oval-back dining chairs.

staircase that [illegible] the wall in the foyer. Instead she designed [illegible] that Fred Astaire could have danced on [illegible] *Top Hat*. "I like all colors of wood, but the [illegible] of this house lent itself to very dark brown, [illegible] and furniture—seem more important.

The stair hall's pas[illegible]y almost imme-diately to an over-the-top rhapsody in yellow. First W painted the living room walls a shiny, semi-gloss mediun Then, on rich herringbone floors, she placed sofas, cha tables from a jumble of places and periods, and unite through an assortment of upholstery fabrics, most of w as deep a yellow as yield signs. Wearstler likes the fun of things up, from English Regency pieces to 1960s Americ





Left: Wearstler dressed up an old fan desk with 1970s French nickel drawe pulls. A pair of turn-of-the-century Fr stools with their original finish were upholstered in Prelude, a terra-cotta satin by Clarence House. Facing pag The guest room's cheery wallpaper is Bamboo Birds by Bob Collins. The headboard is a 1940s Asian piece. Chosen for its elaborate white-on-white relief work, the porcelain chinoiserie lamp came from J.F. Chen in L.A. For more details, see Resourc

"You just look at the forms, making sure that the different pieces have a nice dialogue with one another, that it's not forced," she says. "You need to mix some clean-lined furniture along with some organic examples."

In the theatrical dining room, a vintage oval mirror with big, beautiful beading was painted white to contrast with dark gray walls. Instead of the predictable crystal chandelier, a collection of vintage milk glass light fixtures made from the 1920s through the '40s hang from the ceiling like so many paper lanterns at a carnival. "They're pieces of Americana, not palatial," Wearstler says. "We had them rewired and added metal finials to give them a little more lasting." Surrounding the table are ten showy oval-back chairs—six are 1940s French and four are copies. Wearstler painted them bright white and upholstered the seats in a hot coral silk satin. She says the riotous "gives the room energy."

In the master bedroom, Wearstler used a minimalist of dark gray and French white, the strict color scheme o ing everything into a bold, dramatic design. She wallpa the guest room with a teal-and-poppy-colored print, aliv parrots and feathery bamboo, that is both amusing and In every room, she juggles the elements with a startlingl mind ruled by a sure hand.

"The point is that you pull up to the curb, see the o and expect to encounter the same East Coast vibe inside Wearstler. "Instead you see a very sophisticated, unexp interior with many features, many periods of furnitur many textiles." ●





In Maine, native clematis trails a the gate that separates Roxa Robinson's cour garden from a into the woods.

a calm QUIET PLAC

Muted tones and richly textured foliage create a garde that is a haven of serenity

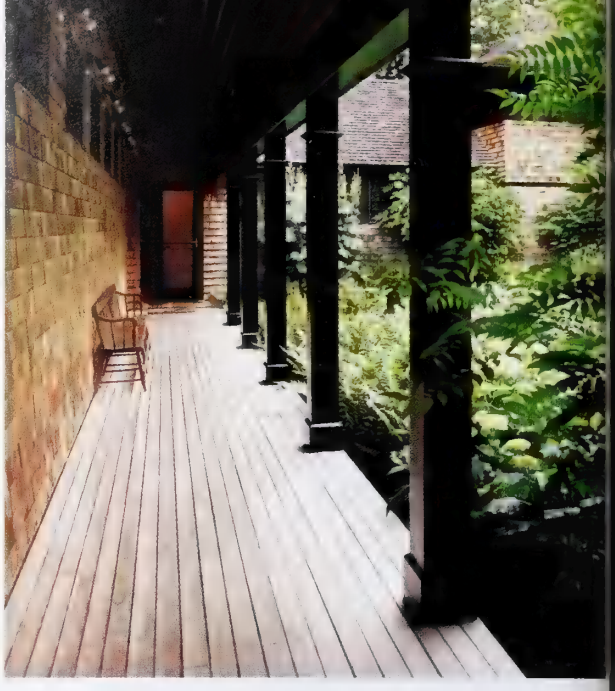
Writer: Roxana Robinson Photographer: Christopher Baker Producer: Carolyn Sol

When my husband and I bought a small piece of land in Maine, we walked the property with the architect, planning to build. The hilly site was dense with brushy woods, and, struggling through the scratchy thickets, I found it difficult enough to see what was actually there; it was impossible to imagine what was not.

Thanks to the architect, the idea of the house became gradually clearer. The idea of the landscape did not. I'd gardened for years, but I had done nothing large-scale or radical, and I had no idea how to begin. All I could imagine was the old-fashioned gardens I knew, their perennial borders lush with color. I could picture these blooming in Maine, but I couldn't make any useful connection between those imaginary borders and these hilly thickets. How do you plan a garden, from a distance, around an unbuilt house in a landscape that doesn't exist?

For a long time I simply thought about the place. My thinking wasn't active or purposeful. It just came into my mind, again and again. I began to have a sense of the site; it took on a presence. First of all there was the feeling of Maine: so far away for us. The long journey from New York, where we live, gave the destination a kind of rarity, exoticism. It was so distant, so northern, so remote. Then there was the climate: so cool and quiet, so mysterious, with its dreaming fogs, its chill air. Then there was our particular bit of Maine: woods sloping down to a secluded tidal cove. We would have a shimmer of blue through the trees, and that sense of limitless possibility that the ocean bestows. And then the trees: some were nondescript





second-growth conifers, but there were also majestic white pines that went straight up for sixty or seventy feet. (These are called King's Pines because, three centuries ago, they would have been sent by decree to His Majesty's Royal Navy since they were considered ideal for ship-building.) Finally there was the house, which would be long and low, gray-shingled and unpainted. Each year it would grow softer, less visible, shaded by the cloudy green of the King's Pines. This would be a place to think about from far away; a distant refuge, a calm haven. Cool and silent.

It was those thoughts that were the beginning of my garden. I wanted this distant northern place to be shadowy, serene, and delicious. I wanted silence, both visual and aural. I realized this meant no old-fashioned borders, no color. I wanted only muted hues—greens and silvers, grays and blues—and I wanted only foliage. I wanted ferns and mosses, grasses and swaying shrubs, tall plumes and dense creepers, broad leaves and lacy ones, but no flowers.

Once silence became central, other things became clear. I didn't want the weekly racket of mowers and detestable weed whackers, which meant no lawns. Instead, we'd have ferns and meadows and shrubs. And I wanted the house to look as though it had been standing in a clearing for decades: that meant native plants, which would provide berries and nuts to feed the [illegible] creatures.

By now [illegible], and luck guided me to landscape [illegible] Patrick grew up in Maine, so he kn[illegible] flora. He also studied in Japan, so he unders[illegible] of coolness and silence. We began to pl[illegible]

By now we'd named our place [illegible] Watermark. [illegible] led it



into two areas: the garden, and everything else. The rul[illegible] the two areas were different. Outside the garden we [illegible] only native plants and naturalistic planting. Inside, we m[illegible] a meadow above the house, full of local wildflowers [illegible] grasses. Below, we planted low-bush blueberries, hay-sce[illegible] ferns, native azalea, sweet ferns, and bunchberry. Along [illegible] woodland edges are berry viburnum, sorberia, and high-b[illegible] blueberries. Gray Maine granite boulders serve as steps [illegible] edgings throughout.

Watermark is T-shaped, entered from a long covered [illegible] gia. To the right of this, in the angle of the house, is the [illegible] den pi[illegible], 45 by 35 feet. Two sides are formed by the ho[illegible] [illegible] other two by a lattice-topped *(Continued on page*



Facing page, clockwise from top left: Meals are sometimes taken alfresco under towering white pines. The long entry loggia looks directly onto the courtyard garden. Adirondack chairs at the edge of a secluded tidal cove. This page: The walled garden displays a rich, textured panoply of plantings. A millstone made of local granite marks its center.



In an exclusive excerpt from her forthcoming book, Roo
Mariette Himes Gomez reveals some tricks of the trad

DECORATOR'S SECRET



Opposite page: Gomez is well-known for her clean and edited interiors, exemplified in her design for this uncluttered library. This page: A Regency console table is the stage for two of Gomez's design tenets: utilizing pairs (in the form of cast-iron vases) and organizing and displaying collections (like the architectural molds she bought in England).

MARIETTE HIMES GOMEZ IS KNOWN FOR AN UNCOMPLICATED approach to design. She produces studied and refined interiors. In *Rooms: Creating Luxurious, Livable Spaces* (ReganBooks), she takes the experience of working on her own homes as a starting point for a primer on decorating.



USING PAIRS

I couple almost any kind of furniture or accessory—tables, mirrors, paintings, lamps—and then I balance the pairs.

- Sofas work well as pairs facing each other in the middle of a room, at a window, or in front of a fireplace. Mantels cry out for pairs of vases, candlesticks, or pictures.
- When a room doesn't come with good architectural features, use a pair of boldly shaped chairs to lend it structure. They bracket space and create a sense of place within the room.
- A door can be framed by a pair of mirrors, consoles, chairs, or sconces, placed alongside it.
- Mirrors can be expensive, and I often hang them on the wall opposite or adjacent to the windows, creating virtual pairs.
- A set of paired drawings makes more presence than either drawing would have alone. Hung over a sofa, for example, stacked one above the other, the drawings have even more impact. And hung side by side.





COLOR SENSE

- When you take a color from the walls to the curtains or carpets, vary it slightly to form a subtle tapestry woven through space. The weave might result from the mix of colors on the carpeting, the upholstery, ceramics—there are many materials with which you can "paint" a room. A big iron coffee table in a white room becomes a color, but it gets richer if you multiply it somewhere in the rug, on a table-top accessory, or with the base of a lamp.
- To maintain serenity, avoid high contrasts. Establish a rich variation within a narrow tonal range. Shifts in hue matter almost as much as fabrics and pieces of furniture. Choose objects that are not stark and isolated but have a family resemblance and work as an ensemble.
- It's the blend of colors that creates an atmospheric effect. My rooms hardly come out of the same bucket of paint. The simplicity is only apparent; the color scheme is actually complex.

Opposite, above left: Cool white walls in the entryway of Gomez's Remsenburg, New York, home make the various objects—an English Gothic lantern, the Danish painted pine demi-lune tables—stand out. Above and left: Repeating different tones of a similar shade, like blues in this London living room or reds in Remsenburg, creates depth and complexity in seemingly simple color schemes.



PIETER ESTERSOHN

Left: Taupe in varying degrees of texture hue create calm in a London drawing ro Right: A sense of symmetry, balance, an scale allow modern art—including work Pablo Picasso and Paul Klee—and antiq to coexist peacefully and to great effect a client's apartment.

MIXING WELL

Things to remember when mixing styles:

- The scale has to agree: don't swamp a fragile antique side chair with a voluminous sofa. Instead, use a love seat, which is more in sync with the proportions. And don't forget to consider the scale of the architecture. You need large-scale elements in a high-ceilinged room.
- Shift scales for a more dramatic effect when using pairs. Mirrors or paintings can be slightly smaller or taller than one another.
- You don't always need identical twins to create a sense of balance. Play opposites against each other—straight and curved, shiny and matte, patterned and plain, vertical and horizontal, or square and circle. An organically shaped Chinese root table is the perfect podium for a finely wrought silver candlestick and a geometrically shaped glass lamp.
- Spend the surprise in a room on pieces that are interesting and exceptional.
- A triangular arrangement of objects may draw attention to a focal point, but balancing two against one works only if the pair and the singular object have equivalent weights. Two substantial chairs can stand up to an imposing sofa.
- Within a clearly ordered scheme, asymmetry registers with much more impact. If you have a very interesting, singular piece, feature it by placing it outside the symmetry. Break the order with the exception.
- Establish a common level to keep the calm. I paired lamps background matching heights



PROBLEM SOLVI

If there's something wrong wit room and you don't know what it

- Removing a pillow or two
- Changing the lightbulbs, whic be too bright or too dim
- Putting all the lights on a dim that you can vary the atmosphe
- Changing the curtains
- Getting rid of any color that s for attention and takes your ey from everything else
- Taking away one object, and th other if that doesn't do the tric
- Reallocating family photos to areas
- Removing that pile of coffe books
- Getting rid of those fussy fin the lamps
- Changing the lampshades
- Tossing the scented candles in of plain white votives
- Throwing an ottoman in whe might want to put your feet up
- Slipcovering an unfortunate stery job ●

Designer Mariette Himes Gomez



In one of the island's grandest historic houses, designer Keith Irvine spreads his wings

AFTER MY INITIAL EXCITEMENT WHEN ASKED TO WRITE about this Nantucket house, I got cold feet. It is after all about a project undertaken by the interior decorator Keith Irvine, who is my husband of nearly 40 years. But I had visited the house, one of the most important in the town, and loved it. And its interior *is* masterfully decorated. Ask anyone.

Both this house and this story are about a continuing relationship between a decorator and a client. Keith had worked with this gentleman before, first on a handsome and very English apartment on Fifth Avenue in New York. Some years later—the client now with a wife and three young boys—Keith helped the family refurbish a beach house in Naples, Florida. Both husband and wife had always loved Nantucket and were thrilled when they got the chance to buy one of the town's three "great old ladies," theirs known as the East Brick on Main Street.

These distinguished houses had been built between 1837 and 1840 by Joseph Starbuck for his sons George, Matthew, and William. Starbuck, an entrepreneur who had done very well in the lucrative whaling industry, collaborated with his son-in-law, a silversmith called William Hadwen. Their architectural concept was a major departure from the more modest vernacular shingled houses lining Main Street at the time. Brick imported from Maine was their choice of material, patterned on the latest architecture in the more sophisticated East Coast towns of Newport, Salem, and Portsmouth, and reflecting the growing prosperity and importance of Nantucket.

Each house was raised on granite five feet above street level with front steps leading to an imposing portico flanked by Ionic columns—a contrast to the earlier neighborhood style of double steps leading to each side of the front door. The three houses were topped by neo-classical cupolas in place of the traditional widow's walk found in many seafaring towns.



The airy wallpaper La Nancy from Twigs, in coral and green, displays both stripes and scattered motifs. A glimpse into the north parlor shows custom-made two-tone yellow striped wallpaper from Ian Crawford, and Empire Wreath Scottish lace panels from Schumacher used for the curtains. The custom-made chandelier is from Charles Winston & Co.

Writer: Chippy Irvine
Photographer: Simon
Producer: Senga Mort

NANTUCKET HIGH



This view: The family collects Kips engravings of English country houses. Flower-scattered blue-striped Le Rosier upholstery fabric is from Cowtan & Tout. Far right: The hall contains a pink-and-ivory needlepoint area rug, Ashburnam from Vaughan. The nautical-themed grandfather clock, the English early 19th-century *demi-lune* table, and the Brighton Pavilion-inspired faux bamboo chair were all gleaned from the owners' previous houses.



Each room was equipped with its own fireplace, a new, almost ostentatious concept compared with the typical modest 18th-century plan of rooms built around one central chimney. By the latter part of the 19th century the three brick houses had become centers of gracious entertaining, their parlors used for genteel pursuits such as reading clubs and elegant socials.

The project that Keith faced was as much a restoration as a decorating job. It also included some alterations to an addition that had been tacked onto the rear of the house in the 1970s by a previous owner, and was now being turned into a much-needed family room. Once the basic decisions about each space were established, work on developing the appropriate atmosphere began. By great good fortune the clients—ardent Anglophiles—had a delectable abundance of objects, art, and antique furniture garnered from their previous residences. Keith pulled

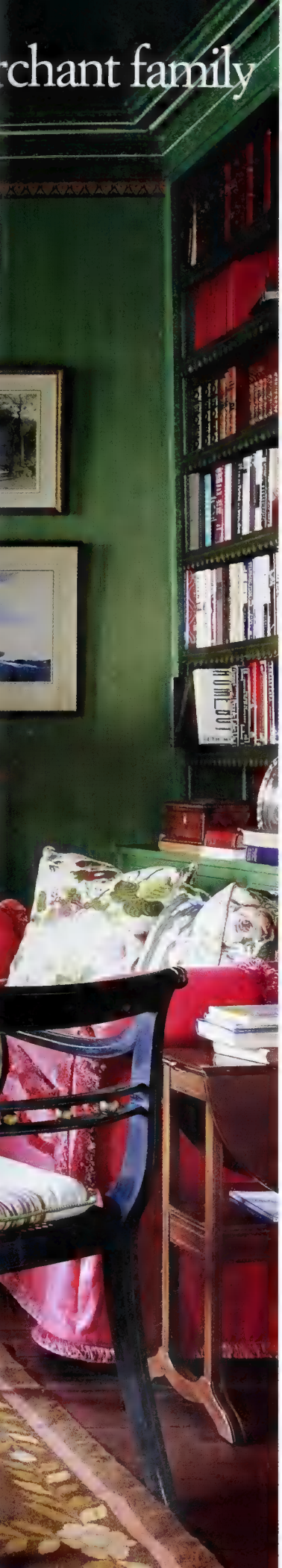


each room together, placing the clients' accumulation of fine furniture and pictures to perfection while he kept clearly in his mind a romantic yet erudite vision of a well-to-do 19th-century family's house filtered through today's sensibilities.

Much of Keith's unique skill stems from a passionate love of history inherited from his father, who frequently took him to visit stately homes during his childhood in England. He bought his first pieces of Staffordshire as a teenager for 7/6 each—roughly equivalent to a dollar. At age 16 he found a dusty painting—a classical landscape—in the back cellar

The house seems to whisper of an earlier, well-trave





Left: The library's black marble fireplace is one of several original to the house. The needlepoint carpet is Fontainbleu from Vaughan; from the same source come wall sconces flanking a Japanese watercolor of a 19th-century ship. Curtain and upholstery fabric is Bailey Rose from Cowtan & Tout. The spruce-colored wallpaper is Country Strié from Brunschwig & Fils bordered with Palmette from Schumacher. Below: A view of the entrance hall toward the back of the house shows the gracefully curved staircase with a runner of wool carpeting: 800 Galle with Badulla Border from Patterson, Flynn & Martin.



of a junk shop; it turned out to be by the much-collected Gaspard Dughet, the brother-in-law of Nicolas Poussin. Later, Keith's talent was nurtured in a more modern direction by his years studying interior design under Sir Hugh Casson at the Royal College of Art in London, where we met. The biggest influence on his career, however, was undoubtedly his first job as personal assistant to the legendary John Fowler at Colefax & Fowler. There, he worked on houses of the indomitable Nancy Lancaster (the American most responsible for bringing true comfort into grand but chilly, ill-lit English rooms) as well as for clients such as Lord and Lady Olivier. "Fowler had eight English dukes on the books while I was there," Keith recalls.

In 1957, after both his parents had died, Keith came to America and worked with Sister Parish before opening a decorating business with his first partner, the late Robin Roberts. They went on to co-found the decorative fabric company Clarence House before splitting the partnership into two separate operations, Robin running Clarence House and



Right: Interior decorator Keith Irvine.



sideboard in the dining room are rare pieces
ulaneum neoclassical plates depicting Roman
over the years from Bardith, New York. Right:
evocative atmosphere are sepia-painted
interspersed with mirrors. These panels
from early 19th-century prints. A
The dinner plates are 18th-century
rn is from Vaughan.





This view: The family room was carved out of a 1970s addition by a previous owner. With child-friendliness as the key, Jason Bell, Irvine's partner, worked out the technical details, which include columns. Windsor chairs and a pine table are from English Country Antiques. Simple curtains are Georgian Scroll from Decorators Walk. Plain and striped blue denim from Stroheim & Romann upholsters comfortable armchairs. Opposite, top: The four-poster bed, its hangings, and the window curtains were all acquired from the previous owner. Opposite, below: The East Brick House is one of three elegant houses built on Main Street in Nantucket by the whaling entrepreneur Joseph Starbuck for his sons George, Matthew, and William. Construction took place between 1837 and 1840 at the height of whaling prosperity, and its total cost was $40,124, around $830,000 in today's money. For more details, see Resources.





Keith heading his own decorating firm, now known as Irvine Fleming Bell.

As you move from one room to another in the East Brick house, you become aware of the unmistakable aura of Nantucket—affluent with the profits from whale oil, its bustling American clipper ships bringing in splendid imports from many parts of the globe. Nautical motifs abound, from a ship illustration on the grandfather clock in the hall, to ship paintings adorning the walls of the library, to the superb sepia mural panels of Nantucket harbor in the dining room—perhaps the most evocative room of all. The collection of neoclassical Spode and Herculaneum china is utterly mouth-watering. The whole house seems to whisper of an earlier, well-traveled merchant family—one that had seen and enjoyed the refined glories of London. The background decoration—walls, curtains, and even ceilings—are heightened by today's taste and techniques and a joyous use of color. The result is a home that accurately reflects the sensibilities of the present owners, but also makes it possible to imagine that they might well be descendants of the whaling Starbucks. ■

A designer strips a Maryland home of superfluc
detail to showcase the owners' fine collections



SIMPLY ARTFUL

This page: Jaspe[illegible]'s iconic flag print
[illegible] over the [illegible] room. Robert Venturi's
molded plywood [illegible]-style chairs
face a leather-wrapp[illegible] table. Facing
page: the entryway [illegible]
family room. A 19th-c[illegible]
from Gore Dean Antiqu[illegible]
textured cotton by Pollock[illegible]
covers the cushion on an [illegible]



r: Roslyn Sulcas

ographer: Gordon Beall

ucer: Colleen Scully

"WE HAD BARELY HUNG THE pictures on our walls," says Francesca Danieli, describing her family's move from a recently acquired Manhattan apartment to a house in Chevy Chase, Maryland, after her husband, Gary Gensler, was asked to join the Clinton Administration's treasury department. Having grown up in the Washington suburbs, she knew exactly where she wanted to live, but soon discovered that the kind of old house they had imagined buying was in short supply. "We finally bought a new house because we had to move right away," she explains. "It had a lot of detail that I disliked—moldings, oval windows, columns, pink marble in the bathrooms."

While looking for an interior decorator, she happened to see an article featuring a project by Darryl Carter, a young Washington-based designer. Meeting him, she discovered that it was in fact one of his very first projects: Carter had only recently quit his job as a lawyer to set up a design firm. She hired him nonetheless: "Darryl's brief," she says, "was to make me love this place."

Carter started by stripping the house of virtually everything that was superfluous to its structure. He removed the

Right: In the family room, proportioned sofa in washable Ultrasuede. Early-20th-century blue Fulper provide muted color; cafe au lait linen from Rose







or transoms on top of the door- to raise their height, took away moldings, and eliminated a ves- in the entrance foyer in order to a more classically proportioned Throughout this process, which scribes as "editing," Carter visual- ne placing of the owners' extensive llection. "Making paintings and graphs the focal points meant that paces needed to be somewhat " he says. "At the same time, I was aware that it is a family home, so it also needed to be comfortable and practical."

The couple's three daughters—now 13, 11, and 6—made their own contributions to the decorating process: "Darryl always tried to leave before they came home in the afternoon," jokes Francesca, "because they would all give their input." When the eldest daughter declared that she hated the antiques chosen for her bedroom, Carter accompanied her to IKEA, where

Facing page: In the dining room, a Regency table is surrounded by 19th-century Swedish chairs from Tompkins & Robandt. The Louis XVI chandelier is from Chelsea Antiques. Above: Caramel velvet on a wing chair in the living room is by Rose Cumming through Hinson; the pillow from John Rosselli & Associates. The 19th-century Biedermeier-style footstool is from Moda Antiques. Glimpses of the family's photography collection—and the children's drawings—can be seen through the doorway to the library.



Above: The library's half-moon table from Darryl Carter's own furniture curves around [illegible] chair from the [illegible]. The antique [illegible] from Mo-fa Antiques. Right: [illegible] of [illegible] room [illegible] with [illegible] seating. A French daybed, A print by Jas[illegible], is propped on the [illegible]

they came up with a bedroom that suited her taste.

In the living areas, Carter kept to a monochromatic palette of browns and creams in a range of user-friendly textiles: a washable Ultrasuede covers sofas in the family room, and the kitchen [illegible] are covered [illegible] an innovative vinyl-and-linen. "It [illegible] but liquid rolls right off it," says the designer.

[illegible] addition to fine art and photographs, the couple also collects unique furniture and area rugs, which Carter integrated with the more contemporary designs that Francesca Danieli can admire while working in product management at Knoll. He mixed styles with aplomb, placing pale 19th-century French wood chairs around a Regency dining room table, "to avoid that uniform conference-room look," and darkened all the wooden floors. "I think the rugs really pop off a somber background, and it adds sophistica









a tan floor never works well with period furniture."

In the kitchen, a pale pink-and-blue terra-cotta floor posed more of a challenge: "I detested it," says Francesca, "but as we were living there, we didn't want to do real demolition. Darryl just worked with it. He found a very pale tangerine color for the walls that somehow tamed the floor color, replaced tile counters with soapstone, and painted the woodwork white. The transformation was amazing."

For Francesca, who studied printmaking and photography in college (and is currently pursuing a graduate degree in the latter), it was extremely important to find a decorator who shared her aesthetic. "I find most interiors visually chaotic," she says. "There's a lot of grace and purity to Darryl's work; he really thinks about each object and whether it adds something to the context. And he is not simply in tune with my idea of beauty, but able to make it function for us in a practical way."

For his part, Carter—who now heads an eight-person team at his design firm and is currently working on the couple's country property—counts himself lucky to have landed clients who allowed him to exercise his own judgment: "Now that I've done more work, I realise that there probably aren't a lot of people who would have allowed me to go ahead with everything the way the Francesca did. She always trusted me. You really don't often have that kind of freedom." ■

Left: The light-filled kitchen opens to a garden at the rear of the house. By painting the walls in Parchment by Benjamin Moore, the designer toned down the effect of existing pink-and-blue terra-cotta tiles. A 19th-century chandelier hangs over a limestone table top that was made for a wrought-iron base from the owners' former home. Above: Client Francesca Danieli and designer Darryl Carter. For more details, see Resources.



COLD SOUPS

These cool concoctions are the quickest way to chill out at summertime tables

10-MINUTE GAZPACHO

This riff on the Spanish classic c
be served as a cocktail-like sta
and will work with any tender
green. Jean-Georges Vongerich
uses lamb's-quarters when he c
get them. The soup tastes even
when refrigerated for a day or



PRAWNS WITH LEMON JELLY

To achieve the right texture, this delicately jelled dish should be served cool rather than ice-cold.

Producer: Mary-Ellen Weinrib

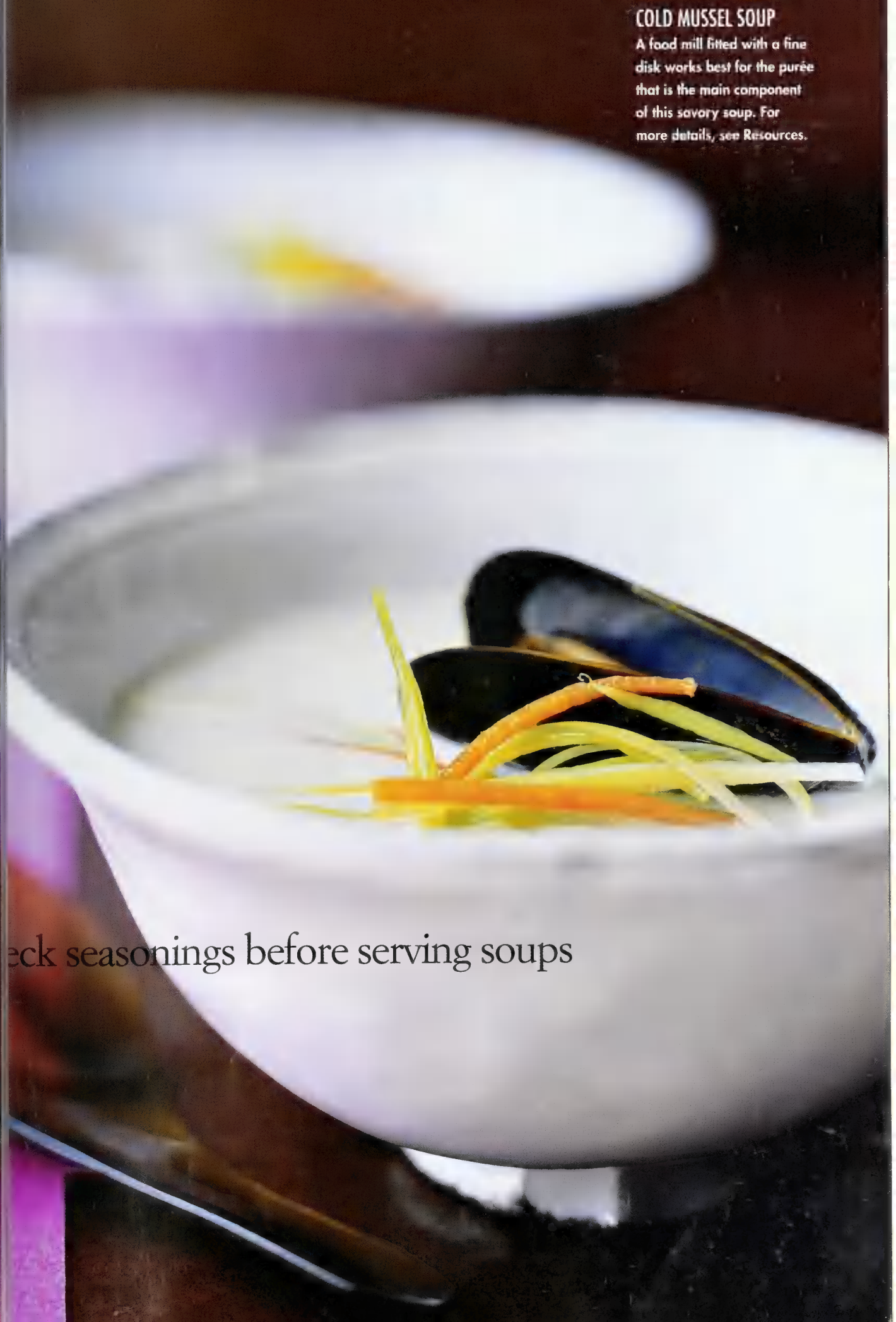
Photographer: Sang An

CHARENTE MELON AND TOMATO SOUP

Combining very ripe tomatoes and sweet Charente melons—which resemble cantaloupe and were originally cultivated in the French valley of the same name—with basil and lemon makes this a mild and creamy concoction that is perfectly offset by the addition of salty prosciutto.



Because chilling dulls flavors, make sure



COLD MUSSEL SOUP
A food mill fitted with a fine disk works best for the purée that is the main component of this savory soup. For more details, see Resources.

eck seasonings before serving soups

Recipes

10-MINUTE GREEN GAZPACHO COCKTAIL

Recipe adapted from Jean-Georges: Cooking at Home with a Four-Star Chef *(Broadway, 1998) by Jean-Georges Vongerichten and Mark Bittman*

- 10 ounces baby spinach leaves
- ½ cup stale French bread, trimmed of crusts, torn into pieces, and soaked in just enough water to cover
- ¼ cup canola oil
- ½ cup crushed ice cubes
- Salt to taste
- Cayenne pepper to taste
- Tabasco to taste
- 2 large red radishes, cut into matchstick pieces

Bring a large pot of salted water to a boil. Add spinach. When water returns to the boil, cook spinach for 30 seconds. Drain and plunge greens into a bowl of ice water. Drain.

Squeeze the bread to remove excess water. Place bread, cooked greens, oil, and ice cubes in a blender. Process until very smooth. If mixture is too thick, add about 1 tablespoon water. Season with salt, cayenne pepper, and Tabasco. Pour into 4 small glasses and top with radish sticks. Serves 4.

PRAWNS WITH LEMON JELLY

Recipe adapted from Hart of the Apple Catering, New York City

- 2 cups fish or vegetable stock
- 2 sprigs fresh tarragon
- 2 tablespoons agar agar, available at health food stores
- 2–3 tablespoons fresh lemon juice
- 1 roasted red pepper, cut into 2 three-inch rounds
- 2 extra-large prawns, cooked, shelled, and deveined
- Fresh chives to taste
- Sea salt to taste

Refrigerate 2 six-ounce bowls. F stock, tarragon sprigs, and agar ag a saucepan. Bring to a boil. Lower and simmer until agar agar is disso about 5 minutes. Remove pan heat. Discard tarragon. Set aside minutes. Stir in lemon juice to t Place pan in a bowl of iced water mixture just begins to thicken, a 10 minutes.

Swirl about 2 tablespoons je stock around the bottom of each cooled bowl. Place rounds of pepp top. Add enough stock to cover. R erate until slightly set, about 2 mir Add prawns and chives and cover remaining stock. Set bowls over water until just set; jelly should be Salt to taste and serve immedi Serves 2.

HAZELNUT SOUP WITH RASPBERRIES

Additional bowls of raspberries or other seasonal berries should accompany this dessert soup. Praline paste, a primary ingredient, will keep indefinitely if refrigerated in a tightly covered container.



CHARENTE MELON AND TOMATO SOUP GARNISHED WITH PROSCIUTTO

Recipe adapted from The Minimali Cooks At Home *(Broadway, 2001) by Mark Bittman*

- 3 tablespoons olive oil
- 2 pounds ripe tomatoes, cored, peeled, seeded, and cut into chunks
- 3 pounds Charente melon, seed and cut into chunks (cantalou may be substituted)
- 1¾ cups water
- 15 basil leaves
- Salt to taste
- Freshly ground black pepper to taste
- 2 tablespoons fresh-squeezed le juice, or to taste
- 4 thin slices of prosciutto
- Crushed ice, optional

Place 1 tablespoon olive oil in a skillet over high heat. Add tomat cook until juices are released, 2 minutes, stirring constantly. S


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aside. Repeat process with 1 tablespoon olive oil and melon. Set aside.

In a blender, purée remaining olive oil, tomato, melon, water, basil, salt, and pepper. Chill overnight. When ready to serve, add lemon juice and adjust seasoning. Evenly divide soup among 4 chilled bowls. Top with a slice of prosciutto. If desired, place bowls in larger bowls filled with crushed ice. Serves 4.

COLD MUSSEL SOUP

Recipe adapted from Chef Hervé Galidie, Le Jardin Restaurant, Hotel Royal Monceau, Paris

For steaming mussels:
- 1 cup white wine
- 1 bay leaf
- 1 shallot, peeled and roughly chopped
- 4 fresh parsley sprigs
- 4 dozen mussels, scrubbed and bearded

For garnish:
- ½ cup white wine
- ½ cup water
- 1 leek, white part only, halved and julienned into 1½-inch strips
- 1 carrot, peeled and julienned into ½-inch strips

For stock:
- Reserved mussel meat, juices, and poaching liquid
- ¼ cup roughly chopped celery
- 1 shallot, roughly chopped
- 1 small bay leaf, crushed
- 1 tablespoon unsalted butter, room temperature
- 1½ teaspoons flour
- 1 cup heavy cream

Make the steamed mussels: Place wine, bay leaf, shallot, and parsley in a stock pot and boil for 5 minutes. Add mussels, cover pot, and cook until opened, about 2 minutes. Stir mussels once. Do not overcook. Strain liquid through a fine sieve into a bowl and reserve. Set mussels aside, discarding any that have not opened as well as the bay leaf, shallot, and parsley. Reserve 4 opened mussel shells with meat. When cool enough to handle, remove remaining mussels from their shells, place in a bowl, cover with plastic wrap, and set aside. Discard shells.

Make the garnish: Place wine and water in a small pan and bring to a boil. Poach leek strips for 30 seconds, remove with a slotted spoon, and set aside. Repeat procedure with carrot strips. Reserve poaching liquid.

Make the stock: Place all ingredients except butter, flour, and cream in a stock pot. Bring to a boil. Lower heat to a simmer and reduce liquid by half, about 5 minutes.

Knead butter and flour together. Ad to pot. Whisk all ingredients unt blended. Cook over low heat, stirrin constantly, until thickened, about minutes. Pass mixture through a foo mill, fitted with a fine disk, into a bow Cool. Stir in heavy cream. Refrigera 4 hours.

To assemble: Pour soup into 4 chille bowls. Garnish with reserved leeks, ca rots, and mussel shells. Serves 4.

HAZELNUT SOUP WITH RASPBERRIES

Adapted from Splendid Soups *(Wiley, 2001) by James Peterson*
- 1½ cups milk
- 6 tablespoons hazelnut or almond praline paste, available at specialty stores
- 1½ cups heavy cream
- 1½ pints fresh raspberries, or to taste
- Mint for garnish

In a 2-quart mixing bowl, slowly whis milk into praline paste until mixture completely smooth. Whisk in heav cream until just blended. Cover wit plastic wrap and refrigerate until col about 2 hours.

Remove bowl from refrigerato Evenly divide praline cream among chilled bowls. Top with raspberries an mint. Serves 6. ●

a calm quiet place *(Continued from page 141)*

wooden fence. Step out of the loggia and you are in the world of the walled garden, secluded and cool. Halfway along the walkway, a pine-needle path meanders off to a pine-needle circle. Shaded by lofty King's Pines, the garden rises and falls in waves and layers of green. Dense mosses, lacy ferns, nodding plumes, and zebraed grasses, the cluttery grip of clematis along the fence, all weave a complicated foliage mosaic. The textures are rich, the colors muted. The strictness of the palette gives the textures an unexpected complexity. The garden is strange, cool, and silent. It is calm and restorative, subtle and delicious. It is just what I had hoped for.

The rules in the walled garden are different: we used non-native plants and formal design. A few flowers have crept in, partly because they're hard to resist, partly because many plants produce them. In theory these are only white, though soft mauves and blues have slipped in: we have lavender thalictrum, for its elegant structure and leaf; we have blue nepeta, as well as white Alba varietals are rarely as robust a brighter ones, and our winters ar severe. Like all gardeners we balanc practicality against aesthetics.

What hasn't been compromised i the spirit of the garden. When I wal past it, I feel its peaceful presence. An when I'm away, I think of it: the cal silvers and grays, the blue-greens an green-whites, quiet in the evening far away, in the north, beneath th King's Pines. ●

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Writer: John Mariani
Photographer: Dana Gallagher
Producer: Mary-Ellen Weinrib



Above: Chef Thomas Henkelmann at the Homestead Inn. Right: The sunny dining room features surprising accents like Murano glass lamps.



Homestead **Bound**

French haute cuisine and unexpected eclecticism revitalize a bastion of New England hospitality

The Homestead Inn is not all that it seems. Approaching it on a tree-lined, winding road through the most bucolic section of suburban Greenwich, you first see it nestled on a hill, a 1799 landmark white clapboard farmhouse surrounded by four acres of landscaped greenery. It's as evocative a vision of the quintessential Connecticut inn as is possible to imagine—[illegible] that is reinforced as you enter through the 200-y[illegible] series of dining rooms and see the building's [illegible] beams, the old doors that have se[illegible] undulating oak floors.

But it[illegible] stead's resemblance to a tradition[illegible] ers had used designer John Saladi[illegible] century look, but when current [illegible] kelmann r[illegible]novated, they went d[illegible] band-and-wife team added am[illegible] Vancouver designer Martha Stur[illegible] Murano glass lamps to the tables, and a spectacular chandelier to t[illegible] entrance hall. "Except for the building itself, we don't rea[illegible] have any antiques here," says Theresa. By the same token, t[illegible] restaurant, named Thomas Henkelmann, does not serve t[illegible] ditional New England fare—no potpies, no chowders, [illegible] Indian pudding. It is resolutely French, with tuxedo-clad c[illegible] tains and waiters serving exquisite haute cuisine and overs[illegible] ing an extensive wine list of more than 800 labels.

Henkelmann—who was born in Germany and trained [illegible] the Michelin three-star Auberge de l'Ill in Alsace—coo[illegible] with proud, personal grace, and firmly believes that gra[illegible] cuisine always transcends time and place. "Homestead I[illegible] was known more for its New England charm than for its c[illegible] sine," he says. "I wanted it to be a serious food destinati[illegible] At the beginning some locals grumbled when I took ro[illegible] chicken off the menu, but now we draw a very sophisticat[illegible] clientele from all over, including people who drive up



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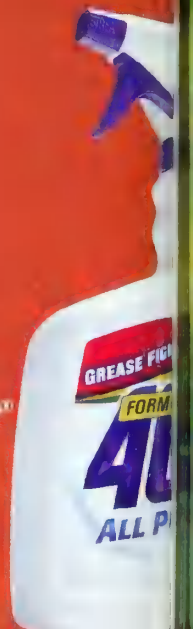


Kitchen mess equation #12:

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Asian flavors—curry and chutney—feature prominently in this shrimp and cabbage salad. For more details, see Resources.

from Manhattan." Diners come to feast on dishes like a mousseline of seafood with Champagne-laced sauerkraut and caviar, or crisp sweetbreads with French peas and Périgord black truffles. Desserts range from warm lemon custard in a Grand Marnier sauce, to a vacherin made with ice cream, crème chantilly, and fresh berries. But while the food is opulent and French and $950 bottles of Château Pétrus are available, the Henkelmanns have managed to retain the kind of New England hospitality that people have come to expect of the Homestead Inn.

Thomas Henkelmann is located at Homestead Inn, 420 Field Point Road, Greenwich, Connecticut, 203-869-7500.

Napa Cabbage Salad, Pineapple-Mango Chutney, and Curry Vinaigrette

Recipe adapted from Thomas Henkelmann, Homestead Inn

For curry vinaigrette:

½ cup plus 1 tablespoon
2 shallots, peeled and roughly chopped
½ cup diced fennel
10 black peppercorns
20 whole coriander seeds
6 shredded fresh basil leaves
1 teaspoon Madras curry powder
6 tablespoons sherry wine vinegar
2 cups water
½ teaspoon Dijon mustard
1 teaspoon Ricard aperitif
Salt and freshly ground black pepper to taste
Fresh lemon juice to taste

For Napa cabbage salad:

½ pound Napa cabbage, cored and cut lengthwise into thin pieces
4 tablespoons diced daikon radish
2 tablespoons diced red bell peppers
½ cup curry vinaigrette

For mango-pineapple chutney:

1 one-pound unripe mango, peeled, stoned, and roughly diced
1 one-pound golden pineapple, peeled and roughly diced
2 cups sugar
4 limes, peeled, pith removed, sectioned, and diced; reserve any juice
2 small red chili peppers, seeded and finely diced

For shrimp:

12 jumbo shrimp

For garnish:

1 cup daikon radish micro greens
4 tablespoons curry vinaigrette
2 tablespoons roughly chopped chives

Make curry vinaigrette: Heat 1 tablespoon olive oil in a saucepan over medium heat. Add shallots, fennel, peppercorns, coriander seeds, and basil. Sauté until shallots and fennel are translucent, taking care not to let them brown. Add curry powder and vinegar. Mix in, cooking until pan is almost dry. Add water and simmer until mixture is reduced by half, about 15 minutes. Strain mixture into a bowl. Place 4 tablespoons liquid in a bowl and leave to cool. Discard remaining liquid and solids. Whisk in mustard, Ricard, and remaining olive oil. Season with salt, pepper and lemon juice. Makes about ¾ cup.

Make Napa cabbage salad: Toss the ingredients in a bowl. Set aside for 1 hour.

Make mango-pineapple chutney: Place mango, pineapple, sugar, and reserved lime juice in a saucepan and boil for 1 minute. Strain. Set solids aside. Add liquid mixture to saucepan and, stirring constantly, reduce over medium heat to a syrup, about 5 minutes. Add solids, diced pepper, and lime to syrup and bring to a boil. Remove from heat. Cool. Makes about 1½ cups.

Cook shrimp: Plunge shrimp in large pan of boiling salted water. As soon as water returns to the boil, remove pan from heat. Let stand 3 minutes. Drain. Cool, then shell and devein shrimp.

Assemble dish: Divide salad into 4 equal portions. Form each into an even-sided mound about 3-inches in diameter and 2-inches high on the center of dinner plates. Place 3 small equally distanced spoonfuls of chutney on each plate. Place shrimp between chutney mounds. Garnish with chives and greens. Drizzle curry vinaigrette over all. Serve immediately. Serves

How my lust for salad spun out of control.

Paul Newman

Yes, I'm a certified nut about salad. One Christmas, I concocted a batch of my ding-dong drop-dead dressing — the most virgin of olive oils, vintage wine vinegar and the freshest of herbs and spices to give it a kick. I went door to door passing out bottles to friends and neighbors. Couple of weeks later they were attacking the house looking for more. So...it was either bottle it up or never answer the door.

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Writer and Producer: Katherine W
Photographer: Richard Felber Portrait: Lizzie



Worthy Weeds

What's in a name? Many familiar weeds—notably asters, staghorn sumacs, and mulleins—have places of honor in the most sumptuous gardens

The Usual Suspects

A relative of the carrot, Queen Anne's lace (*Daucus carota*) has tall lacy white flowers that make ideal homespun bouquets. The lovely nickname comes from the bloom's similarity to Queen Anne's lace headdress (she reigned in Britain from 1702 to 1714), and the plant's seed heads are just as pretty. As a "see-through" plant, Queen Anne's lace is fine even in the front of a border.

Many years ago, I was surprised to find six vertical feet of mullein flaming proudly like a fiery torch in a fancy English gravel garden. It was the same familiar roadside plant, but *Verbascum thapsus* looked positively stunning next to an antique olive jar. Make room for the large velvety crown of this biennial, and when the flowering stalk begins rising, stand back.

Colorful Personalities

Staghorn sumac (*Rhus thyphina*), especially the lace form, is as showy in autumn as a tropical parrot. The lea gorgeous shades of yellow, orange, and red, and the velv heads persist in mahogany magnificence long into winte sumac into swooping, graceful shapes, and be diligen uprooting unwanted offspring. At the Wave Hill gar New York, these North American weeds stand triumph cliff above the Hudson River.

Aster spp., named for their starlike appearance, mal clouds of soft color in the autumn garden, and some l enough for Thanksgiving decorations. Other late bloome from the fluffy-flowered joe-pye-weed clan. I like the fo tall white-blooming species calle snakeroot (*Eupatorium rugosum*) is the undeformed version of the hideous, often wishy-washy blue rium bred into bedded-out subn My tamper-proof version has heart leaves and attracts butterflies lik There is also a dark-leafed versio chocolate eupatorium—equally de



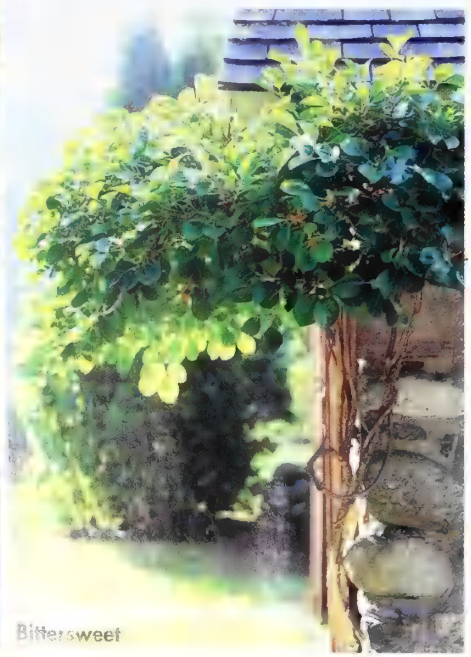
Pokeweed



Aster

Q. Ugly crabgrass pokes through my stone walkway. Do you have any solutions?
—Ed Preminger, Tulsa, Oklahoma

A. **Pour boiling water on it and watch it melt like the Wicked Witch of the West.**



Bittersweet

Not for the Fainthearted

Somebody is going to scream "
but I grow pokeweed (*Phytolacca icana*) and bittersweet (*Celastru dens*) in my garden. Pokeweed, has showy red stems and big bl purple berries, is sweet with pink rina' roses and lavender lespede bloom so enthusiastically late in t son. And bittersweet, which I rut prune into a topiary umbrella hugg corner of a stone outbuilding, is t signal of a garden as guests come driveway. It is a welcome sign, a serves as a warning that a few wee be found within. ●

a questions to hbmail@hearst.com or mail them to 959 Broadway, 29th floor, New York, NY 10019.



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a closer look

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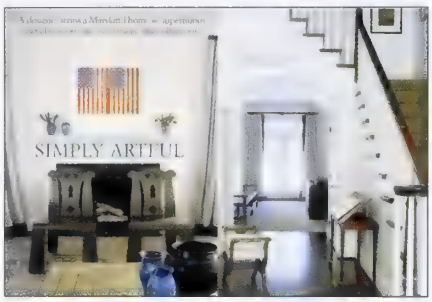
pages 148-157

▶ Display your favorite objects on wall brackets. This striped tole version comes in a variety of styles and colors; shown here in red (BR100). Price: $98 each. From Worlds Away: 901-529-0844 or www.worlds-away.com.





▲ Framed in a gold-leaf beaded oval, reproduction of an antique print will ac of history to your wall. Both available t J. Pocker & Son. Price: $400: 800-443 or www.jpocker.com.



pages 158-167

▶ Inspired by the Nobel laureate, the Papa Hemingway writing desk is a great place to write a letter or display a book. From the Hemingway Collection by Thomasville furniture. Price: $3,000: 800-225-0265 or www.thomasville.com.

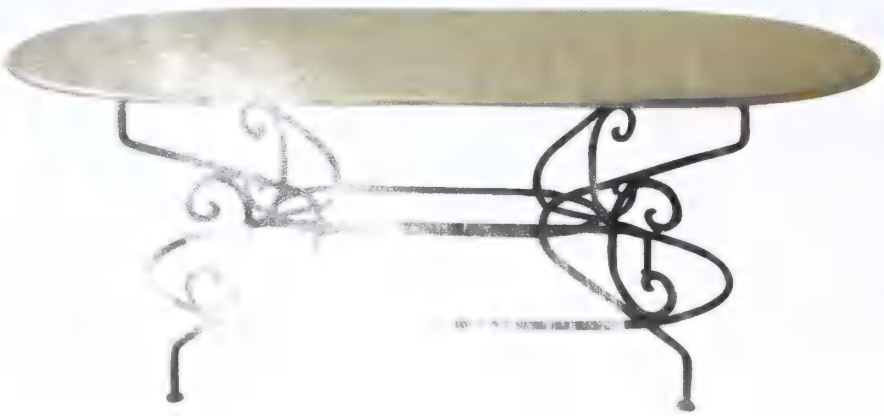


Writer and Producer: Tori Mike

▼ This French country dining table with copper-leaf top is from O'Brien Ironworks. Price: $2,600: 800-239-8713 or www.obrieniron works.com.



▲ Divide a room or mask a mess with Carroll upholstered screen designed by Hagan. Available to the trade through Hunt and other showrooms nationwide 212-888-3241 or www.victoriahaganh



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pages 120–127

▶ Energize your home with the Sunburst mirror (#36). Price: $1,330. Carvers' Guild: 978-448-3063 or www.carversguild.com.





▶ Classical Grecian and Roman furniture forms and motifs have long been revered for their elegant lines and timeless beauty. The discovery of the ruins at Pompeii and Herculaneum in the 18th century ushered in the age of neoclassicism and revived the popularity of the klismos chair, one of the oldest furniture forms in the world. This particular rendering is from *The Dress from All Nations Throughout History,* published in Italy in 1833, during the height of the neoclassical movement. Available at Ursus Rare Books: 212-772-8787. Price available upon request.



pages 128–137



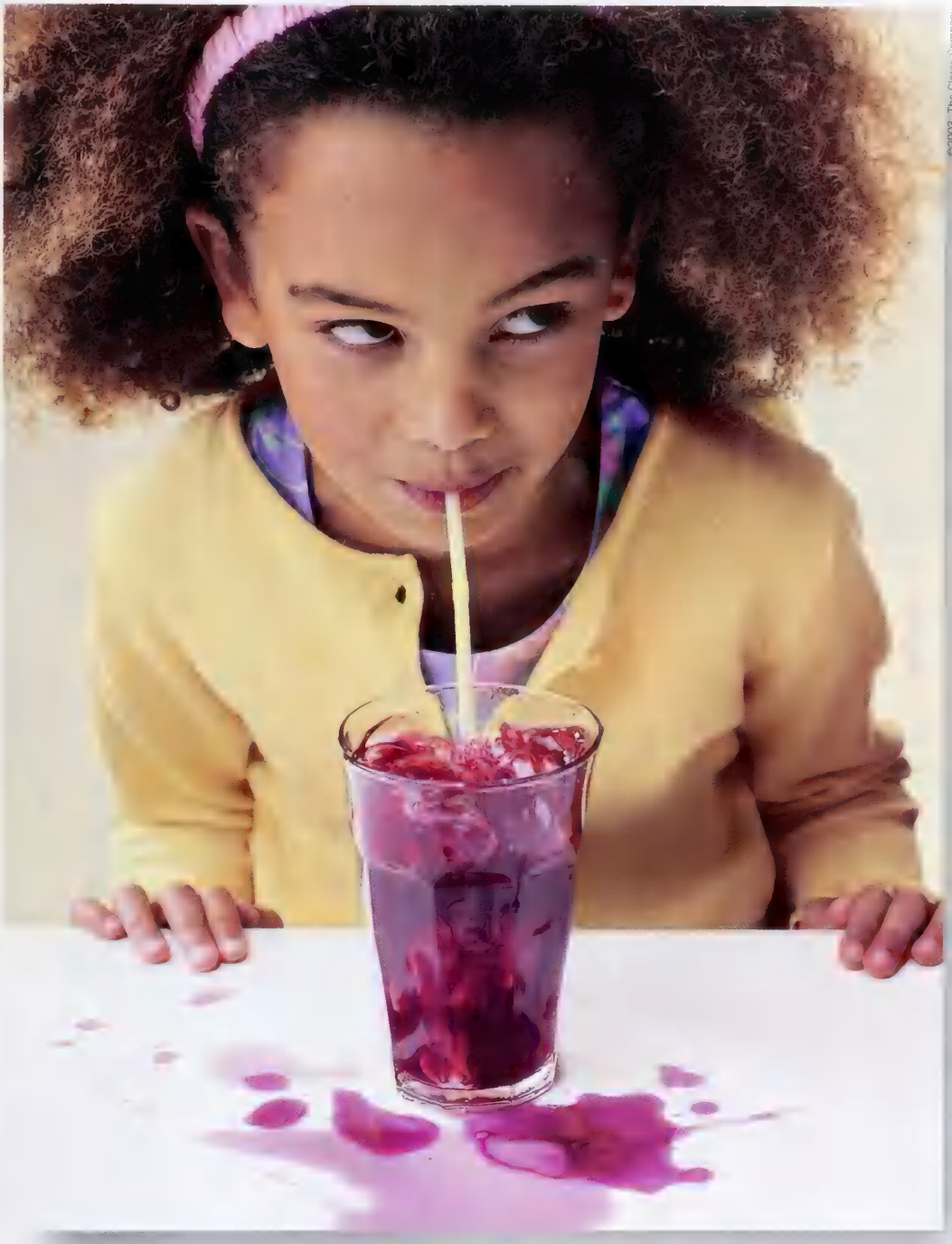
▲ The Olympia cocktail table—made of mahogany with an antique mirror inla the fairest in the land. Approximate reta $1,050. From Oly: 510-644-1870 ext. 2 www.olystudio.com.



◀ These 1950s ceramic Spanish lamps set against a dark wall would create a visual exclamation point. Available in assorted sizes and patterns, prices range from $850 to $1,150. From 145 Antiques: 212-807-1149 or www.145antiques.com.



▶ Chinoiserie meets Hollywood glamour in wallpapers from Bob Collins & Sons. From left to right: Treillage Chinoise (#BC 3077 C), Bamboo Trellis (#BV-1004), and Fleur Cantonese. Available to the trade through Keith Scott & Associates: 310-657-7150.



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Earthly Delights

From an American folk art display in Verm to antiquarian nirvana in London—for a de devotee in June, heaven is a place on earth

Writers: Jeffrey Schaper and Mario López-Cordero



1. American quilts are as varied and complex as the people who make them. "Art of the Needle," an exhibition at Vermont's Shelburne Museum, explores the breadth and diversity of this craft with more than 100 examples from their vast collection. Textiles from 20 states, spanning three centuries, are on view through October 26, including this 1874 Major Ringgold commemorative quilt from Baltimore. *Shelburne Museum; 802-985-3346.*

2. Top-quality 20th-century design is always in demand. Just witness the success of the *XXe Siècle* Fair in Paris, which, in only its second year of existence, has become a major destination for design connoisseurs. Housed in the Carrousel du Louvre, the show features forty international dealers whose wares span the major decorative arts movements of the last century, from Art Nouveau to Memphis. *XXe Siècle Fair; June 5–8; 011-33-1-42-77-58-94.*

3. The opening of two venerable shows in London confirms that city's claim as the center of the art and antiques universe each June. In its 31st year, the *Olympia Fine Art & Antiques Fair* hosts 400 diverse dealers under the soaring iron-and-glass vaulted ceiling of the Olympia Grand Hall. The *Grosvenor House Art & Antiques Fair* brings together the highest echelon of collectors and purveyors in an event that is also a must during the British social season. *Olympia Fine Art & Antiques Fair; June 5–15; 011-44-207-370-8211. Grosvenor House Art & Antiques Fair; June 11–17; 011-44-207-399-8100.*

4. The Louisiana Purchase, the largest real estate transaction in American history, opened the gates to a cross-cultural exchange with France that continues to this day. Marking the bicentennial of the event and the two men who engineered the deal, the New Orleans Museum of Art will host "Jefferson's America and Napoleon's France" through August 31. Paintings, rare documents, artifacts, and personal objects from a wide array of sources provide a time-capsule look at the two visionary leaders and their profound impact on the young Republic. *NOMA; 504-488-2631.*

5. [illegible] the language in the [illegible] *Furniture & Interiors of the 1940s* [illegible], $65) by Anne Bony, [illegible] is in an awkward translation from the original French. The real reason to buy the book is the photography: page [illegible] and glamorous interiors [illegible] designed by [illegible] of Andrée Putman, [illegible] Robsjohn-Gibbings, [illegible] Jacques Adnet. [illegible] stage-setting [illegible] of [illegible] design enough to [illegible] a [illegible] of the period swoon.



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All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through designers; (MO) mail order; (M) manufacturer or distributor.
Space limitations prevent sourcing of all items.
Items not mentioned are from owner's collection.

57 LOOKS THAT LAST

Page 57: Upholsterer: **Carl Dellatore,** D&F Workroom; 212-352-0160. **1. Fabric,** Kedleston #300641F—Quadrille (T); 212-753-2995. **Lyre-back side chair** #21-01489-24-22—Niermann Weeks (T); 212-319-7979. **2. Fabric,** Cartouche Chinois #34000-2—Clarence House (T) 212-752-2890. L-**#16T11 chair**—Côté France (T); 212-684-0707. **3. Fabric,** Bradgate print #20021025—Lee Jofa (T); 212-688-0444. **Barock dining chair** #7000—Country Swedish (T); 212-838-1976. **4. Fabric,** Valsonne #1868 in gris—Pierre Frey (T); 212-935-3713. **Stefano side chair**—Pottery Barn (M); 888-779-5176. *Page 58:* **1. Fabric,** Dancing Ladies #51131.01—Brunschwig & Fils (T); 212-838-7878. **#3909 Sidechair**—Louis J. Solomon (T); 212-545-9200. **2. Fabric,** Pineapple #R1374-4—GP&J Baker through Lee Jofa (T); see above. **Natchez Regency dining side chair**—Ficks Reed (M); 513-985-0606. **3. Fabric,** Historic Deerfield Banyan #79593-018—Brunschwig & Fils (T); 212-838-7878. **Rose Tarlow's Somerset side chair,** #398—Holly Hunt (R,T); 212-755-6555. **4. Fabric,** Winterthur's #21977-707—Kravet (T); 212-421-6363. **Bellman side chair**—Eleish van Breems Antiques (R,T); 203-263-7030. *Page 60:* **1. Fabric,** Poitier #26562-006—Scalamandré (T); 212-980-3888. **Geller dining chair**—Charles Fradin (R); 310-271-6230. **2. Fabric,** Chippendale #20163-001—Scalamandré, see above. **Albemarle side chair** #WA-2000—Stickley (R,M); 315-682-5500. **3. Fabric,** Cluny lampas #402594—Travers (T); 888-7900. **Louis XVI Swedish chair** #809A—William Switzer (T); 212-207-8332. **4. Fabric,** L'esprit de la Reine NN4862.04—Christopher Hyland (T); 212-688-6121. **Historic Charleston Collection Governor Allston side chair** #2542P—Baker Furniture (M); 800-592-2537.

62 PERFECT PITCH

Pennsylvania House (M); 800-782-9663. *Web site:* www.pennsylvaniahouse.com

104 LESS IS STILL MORE

Calvin Klein Home collection: 877-256-7373.

112 RETURN OF THE NATIVES

Landscape designer: **Steve Martino;** 602-957-6150

120 THE ROYAL ALBERT

Pages 120 to 127: Designer: **Albert Hadley;** 212-888-7979. *Living room:* **Klismos chairs and standing lamp**—Albert Hadley, see above. *Fabrics on Bridgewater chairs:* **L'Africaine** —Clarence House (T); 800-632-0076. **Starburst Chintz** in cafe—Ian Crawford (T); 212-355-2228. **Fabric on sofa**—Valdese Weavers (M); 212-683-4830. *Library:* **Fabric on sofa,** Renishaw, in paprika—Roger Arlington (T); 212-752-5288. **Fabric on armchair,** Tatami—F. Schumacher (T); 800-672-0068. **Marquees** in buff—S. Harris (T); 212-838-5253.

128 CINEMATIC CHIC

Pages 128 to 137: Designer: **kwid, Kelly Wearstler;** 323-951-7454. *All flowers:* **Sticks & Stones Design Studio** (R,T); [illegible] **Runners; stair rods**—Design[illegible] 310-274-9857. **Federal round table**—[illegible] (R,T); 323-930-0106. **Sconce**—K[illegible]855-1313. *Living room:* Ceramic [illegible] above. **Corner sofa**—[illegible] **Corner** [illegible]fabric. [illegible] World [illegible] brass [illegible]fabric. [illegible] Sc[illegible] [illegible]dle One (R,T) [illegible]chair fabric Stephanois #30[illegible]

Chair pillow trim, Rumba Tassel Fringe #33381-9020—Houlès (T); 310-289-2435. **Fireplace mirrors,** custom by designer—Maria Apelo Cruz; 818-501-0530. *Web site:* www.apelocruz.com. **Urns**—John Salibello Antiques (R,T); 212-838-5767. **Sofa**—Antiques on Fair Oaks (R,T); 626-449-9590. **Sofa fabric,** Hungarian Gros #32086-1—Clarence House (T); 800-803-2850. **Ottoman fabric,** Wild Daisy, Maldive #3013/24, Jim Thompson—Kneedler-Fauchère, see above. **Regency table**—Hollyhock (R,T); 310-777-0100. **Venetian armchairs**—Duane (R,T); 212-625-8066. **Venetian armchair fabric,** Dove, Maldive #3013/02, Jim Thompson—Kneedler-Fauchère, see above. **Drapery fabrication**—F. T. Window Design (T); 818-885-7313. **Drapery fabric,** Wild Daisy, Maldive #3013/24, Jim Thompson—Kneedler-Fauchère, see above. **Sofa,** vintage—Antiques on Fair Oaks, see above. **Sofa fabric,** Hungarian Gros, #32086-1-Clarence House; see above. **Pillow Fabric,** Dove, Maldive #3013/02—Jim Thompson through Kneedler-Fauchère; see above. **Pillow Trim**—West Coast Trimming, see above. **Dootman table**, vintage—Hollyhock, see above. **Armchair fabric,** Fleuret Jaspe-Clarence House, see above. **Empire armchair**, vintage, Trent Antiques (R,T); 323-651-1234. **Armchair fabric,** Satin Stripe in gold and white #T-5818—Decorators Walk through F. Schumacher & Co. (T); 800-332-3384. *Master bedroom:* **Bed frame**, custom by designer—J.C. Cody (R,T); 818-764-4011. **Lamp shades**—Carl's Custom Lamps & Shades (R,T); 323-651-5825. Carpet—Designer Floor Covering, see above. **Slipper chair fabric,** Hardy Linen Texture in oatmeal # 8794—Henry Calvin Fabrics through Donghia (T); 800-366-4442. *Master bedroom sitting area:* **Mirrors**—Paul Marra Design (R,T); 310-659-8190. **Table lamps**—J.F. Chen Antiques (T); 323-655-6310. **Lamp shades**—Carl's Custom Lamps & Shades, see above. **Wallpaper; drapery; pillow fabric,** Charcoal #55295—Kent Bragaline by Bob Collins & Sons through Keith McCoy & Associates (T); 310-657-7150. **Drapery fabrication**—F.T. Window Designs, see above. **Coffee table**—Coconut Company (R,T); 212-539-1940. **Armchair fabric,** Les Chevrons #7268/120—Castel through Donghia, see above. **Rug**—Angela Adams (R,T); 800-255-9454. **Chess pieces**—Peter Vanstone (R,T); 213-413-5964. **Chess board**—Aesthetic Frame & Art Services (R,T); 323-653-9033. *Dining room:* **Chairs**, custom by designer—The Residence (R,T); 323-731-9991. **Chair fabric,** Cirrus #1805-8—Bergamo through Kneedler-Fauchère, see above. **Mirror**—Downtown, see above. **Ceiling fixtures**—Liz's Antique Hardware (R,T); 323-939-4403. **Ceiling medallions**—Superior Moulding (R,T); 800-473-1415. **Table**—Blackman Cruz (R,T); 310-657-9228. **Drapery fabrication**—F.T. Window Designs, see above. **Drapery fabric,** Maldive #3013/08, Jim Thompson—Kneedler-Fauchère, see above. *Hallway:* **Ottoman fabric**, Prelude Satin Jaspe #4204-06—Clarence House, see above. **Lamp shade**—Carl's Custom Lamps & Shades, see above. *Guest bedroom:* **Commode**—Evergreen Antiques (R,T); 212-744-5664. **Wallpaper,** Bamboo Birds #V256—Kent Bragaline by Bob Collins & Sons—Keith McCoy & Assoc., see above. **Armchair fabric,** Mascara III Blanc #4404-91, Manuel Canovas—Cowtan & Tout (T); 310-659-1423. **Accessories**—Downtown, see above.

138 A CALM, QUIET PLACE

Pages 138 to 141: Landscape architect: **Patrick Chassé;** 207-288-2415.

148 NANTUCKET HIGH

Designer: **Keith Irvine;** Irvine, Fleming, Bell; 212-888-6000. *Pages 148 to 157: Entry hall:* **Wallpaper and border** La Nancy, from Twigs—through John Rosselli & A[illegible] (T); 212-593-2060. *North parlor:* **Yellow on yellow striped wallpaper**—Ian Crawford (T); 212-355-[illegible] **handelier**—Charles J. Winston & Co. (T); [illegible]3612. **Chintz fabric on chair**—Cowtan & Tout [illegible]647-6900. **Needlepoint rug**—Vaughan (T); 212-319-7070. *Library:* **Chintz** Bailey Ros tan & Tout, see above. **Wallpaper** Countr Brunschwig & Fils (T); 800-538-1880. **Wallp der** Palmette—Schumacher (T); 800-6 **Needlepoint rug,** Fontainbleu—Vaughan, s *Entry:* **Stair carpet** 800 Galle—Patterson, Martin (T); 800-672-0068. *Dining room:* **scenic panels of Nantucket Harbor**—Grad painted Wallpapers (R,T); 212-924-6816. **S Herculaneum china**—Bardith (R); 212-7 **Regency sideboard**—Gerald Bland (R); 212-9 **Fabric on chairs**—Fortuny (T); 212-753-715 *room:* **Windsor chairs; antique pine table**—Country Antiques (R); 631-537-0606. **Blue d ric** on sofas—Stroheim & Romann (T); 212-

158 SIMPLY ARTFUL

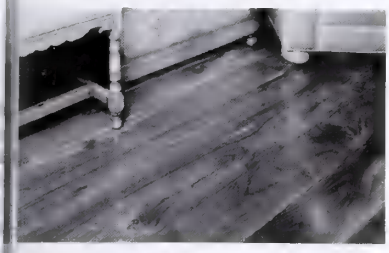
Page 158 to 167: Designer: **Darryl Carter;** 5926. *Foyer:* **Fabric on bench**—Donghia 366-4442. **Bookstand**—Gore-Dean Antiqu 202-625-1776. *Family room:* **Drapery fabric** Allen (T); 800-333-3776. **Drapery bandin** Manual Canovas—Hines (T); 202-484-8200. **hardware**—Houlès USA (T); 310-652-617 **vessel**—Gallery Africa (R); 202-745-7272. **ric**—Robert Allen, see above. **Leather coffe** Gore-Dean Antiques, see above. *Dinin* **Chandelier**—Chelsea Antiques (R); 301-8 **Dining chairs**—Tompkins & Robandt Anti 312-645-9995. **Drapery fabric**—Rogers & (T); 203-532-8068. **Drapery banding fabric** (T); 212-647-6900. *Living room:* **Wing chai** Wilhoit (R,T); 703-683-6595. **Fabric** on wi Rose Cumming—Hinson & Co. (T); 212-4 **Pillow on wing chair**—John Rosselli & A (T); 212-593-2060. **Footstool**—Moda Antiqu 703-760-1500. **Table**—Alan Reyes (R,T); 9727. **Lamp**—Cherry Antiques (R,T); 202-5 *Library:* **Desk and wing chair**—Darryl Carte Furnishings & Accessories (T); 202-234-5 **tique screen**—Moda Antiques; see above *room:* **Rug**—Aug. Georges (R,T); 202-337-5 **amic pot** in fireplace—Miller & Arney (R, 338-2369. **Daybed**—John Rosselli & Associ above. **Fabric** on daybed—Hines (T); 202-4 **Upholstered chair**—Gonzales Antiques (R); 5940. **Chair** with leather seat—Moda Antiq above. **Coffee table**—Miller & Arney, see *Kitchen:* **Chairs**—Jean Pierre Antiques (R); 1731. **Chandelier**—Gore-Dean Antiques, se **Window coverings** by Conrad—Duncan Perez (T); 202-484-4466.

168 COLD SOUPS

Pages 168 to 171: Gazpacho cocktail: **Glasses tray**—Takashimaya (R); 212-350-0100. **Oyst fabric**—Scalamandré (T); 800-932-4361. *Pre Lemon Jelly:* **Hart of the Apple Catering**-Hart (R); 212-262-2725. **Bowl; napkin** shimaya, see above. **Silver fork**—Maya Cheese and Antiques (R,T); 212-873-2100. *tomato soup:* **white salad plate; ice bowl; Vintage**—Waterford Wedgwood (M); 800-9 **Soup bowl**—Calvin Klein (R); 877-256-7373 *soup:* **Hotel Royal Monceau, Paris, France**—1-42-99-88-00. **White soup bowl**—ABC C Home (R); 212-473-3000. **Brown spoon** shimaya, see above. *Hazelnut soup:* **Cream bowl**—Joan Platt (M); 212-876-9228. **Whi kin**—Calvin Klein, see above. **Tile**—Artistic 212-727-9331.

176 HOMESTEAD BOUND

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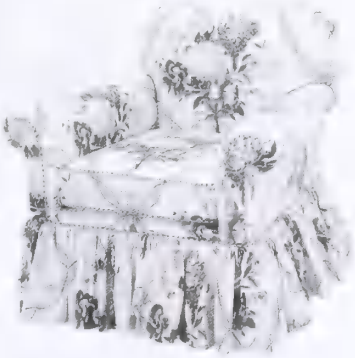
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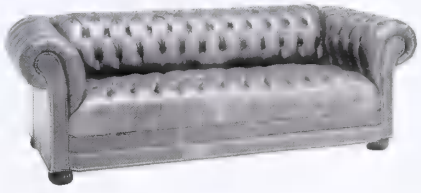
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The March 1965 issue of *House Beautiful* (below left) offered a glimpse of Ansel Adams's California home (above, the photographer in the field). Navajo rugs and polished redwood floors warm up the lofty living room, which flows right into the gallery—fitted with a clever sys for displaying prints that makes change easy. A six-and- half-foot Chinese Imperial drum dating from 1400 stands on the mantel, which was made from an old bridge timb





Ansel **Adams**

His work and family life meshed in a house overlooking the Pacific

Writer and producer: Christine Pittel

He was a poet of the American wilderness, whose medium just happened to be photography rather than words. Ansel Adams's stark black-and-white images of majestic mountains and streams turned people who had never even visited a national park into conservationists; they are icons of 20th-century art. A centennial exhibition of his work opened in San Francisco this month, in 2001 and, after touring the world, it arrives at New York City's Museum of Modern Art next month.

This visionary artist had a very clear concept of how he wanted his [illegible] ch 1965, *House Beautiful* toured the house [illegible] ville, Virginia, had designed [illegible] themselves, with [illegible] old friend, architect [illegible] F. Spencer. The [illegible] for a house with the same rugged simplicity as [illegible] windswept hill on the California coast near Carmel—[illegible] their architect obliged, framing the rooms with massive reclaimed bridge timbers a rafters made of Douglas fir. No tight little rabbit warrens them; the living room, dining room, and kitchen flowed i the gallery, workroom, and darkroom so the couple w never far apart. Adams could sort prints on the long table the gallery and carry on a conversation with his wife as curled up with a novel by the fireplace. A grand piano conveniently near—when Adams was twelve, he taught h self to read music and spent the next decade training to b concert pianist.

Yet even the simplest house needs one dramatic gestu Here, the skylit ceiling crowning the living room and gall starts out rather modestly and then soars sixteen feet high- stunning context for the everchanging array of photograp mounted on the walls. ●

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